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# REVELATIONS

## Experiments in Photography

## EDITOR'S LETTER



© Anthony Roberts

Elizabeth Roberts, Editor  
[elizabethr@thegmgroup.com](mailto:elizabethr@thegmgroup.com)

sometimes wonder at the lengths we go to with our photography, that actually have nothing to do with photography. I recently found myself painting a wall (four coats), going to the local flea market in search of an armchair, getting it re-upholstered, inviting some friends round to dinner, and spending hours digging out some old prints that weren't in the place I thought they were. This, in all, took around three weeks to achieve.

It all started when an artist friend emailed me saying she'd seen a pinhole photography workshop she wanted to go on but couldn't afford the £90 they were charging, so would I teach her the basics. Of course I said yes. It's been a while since I've done any pinhole work and I decided that it would be nice to get back to doing some pinhole portraits – there is something unique not only about the results but about the process itself. With an

exposure time of around eight to fifteen seconds, the relationship between you and the sitter becomes quite different – there's something almost meditative about it. Quiet and calm.

But then I decided that I wanted a grey background, hence the painting, and a nice old chair, hence the flea market, and not too old, hence the upholsterer. I then thought it would be nice for my friend to bring her husband round to dinner and we could do some portraits beforehand, hence the invitation – and it would be good to show her some examples, hence the big hunt.

Now if you add up the cost of the paint, the chair, the upholsterer and the food it comes to rather a lot and the £90 for the workshop begins to look like a snip. But, and it's a big but – we had a lot of fun and she caught the bug and I was set off on a whole new round of portraits. So, worth it all.



[facebook.com/blackandwhitephotog](https://facebook.com/blackandwhitephotog)



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## PINBOARD



© Jon Burftoft

### BODMIN MOOR IN PINHOLE

A well-known film advocate on B+W's Twitter feed, Jon Burftoft's pinhole picture adds to his collection of stunning analogue images. Here he used a Noon pinhole camera and Fuji Acros 120 film at 100 ISO to take this picture on Bodmin Moor near Minions, Cornwall.

✉ [@jburftoft](https://twitter.com/jburftoft)



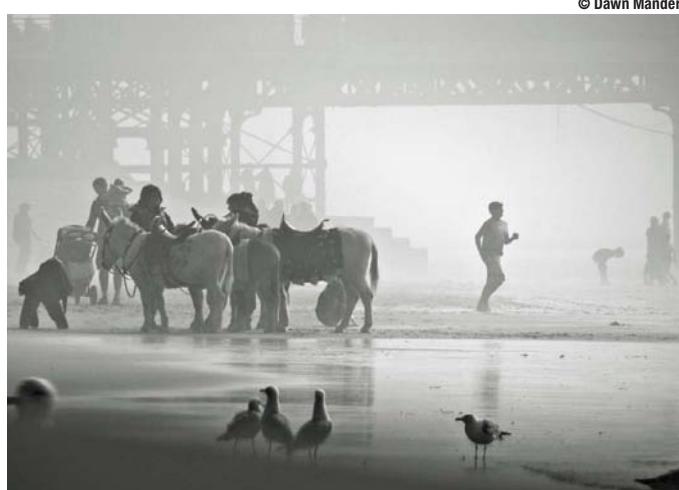
© D.J. Davies – courtesy of Nic Davies

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B+W

### FAMILY HISTORY

After inheriting four family photo albums, Nic Davies discovered his grandfather was a talented amateur photographer who took pictures of the Rhondda Valley mining community. This is a portrait of Nic's father, Roland, taken around 1928.

✉ [To see more images go to pixelenceimages.co.uk](http://pixelenceimages.co.uk)

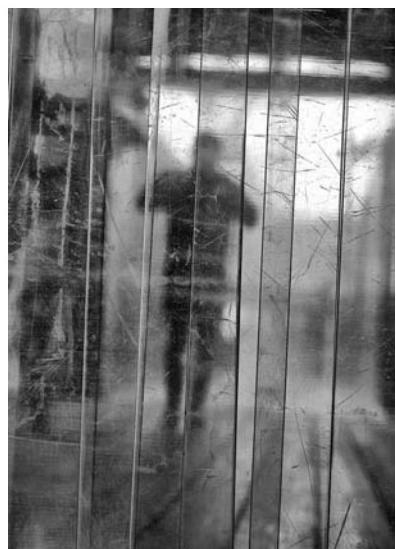


© Dawn Mander

### GULLS AND DONKEYS

Dawn Mander's picture of Blackpool beach has got us in the summer mood. Capturing the quintessential elements of a day by the British seaside, the only thing missing is a 99 Cadbury's Flake ice-cream...

✉ [@dmanderphoto](https://twitter.com/dmanderphoto)



VEILED  
STREET  
VISIONS  
Commonly found  
photographing in and  
around East London,  
Roj Whitelock sees the  
streets in an unusual way.  
Take this picture here  
for example, which he  
shot through a piece of  
distressed plastic.

✉ [rojwhitelock.co.uk](http://rojwhitelock.co.uk)

© Roj Whitelock

# Issue 178 July 2015

© David Chow



## COVER IMAGE

This month's cover image is by the late David Chow. Turn to page 26 to read our tribute to his life and work.

02  
B+W

## GET IN TOUCH

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**FOR FULL DETAILS OF HOW TO GET PUBLISHED IN BLACK+WHITE PHOTOGRAPHY TURN TO PAGE 56.**

**NEXT MONTH'S ISSUE IS OUT ON 9 JULY**

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© Donna Pinckley

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© Lee Frost

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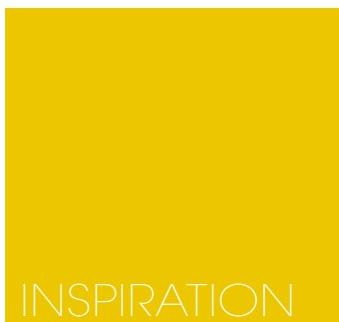


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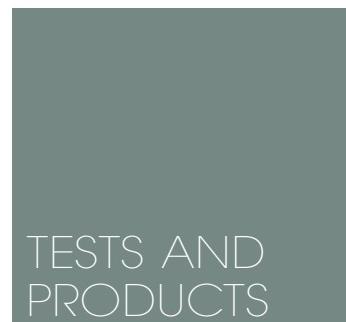


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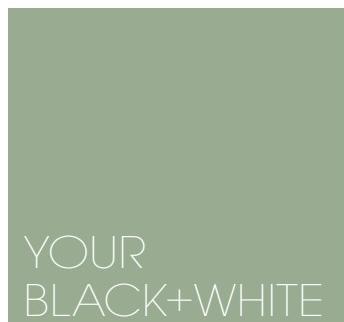


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# NEWS

# NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

## HIGH CONTRAST

Pictures by Lee Miller are on show in Edinburgh and Sussex this summer. *Lee Miller and Picasso* features her pictures of Picasso and runs at the Scottish National Portrait Gallery until 6 September. *Lee Miller: Motifs in Silverprint* shows photographs selected by Carole Callow, curator and printer for the Lee Miller Archives, at Farley Farmhouse in Chiddingly, until 20 September.

► [leemiller.co.uk](http://leemiller.co.uk)

Black & white photographer, darkroom printer and tutor Dave Butcher has published two new books. *Land Light* has pictures of mountains and coasts, while *Snow Light* features snowscapes.

► [davebutcher.co.uk](http://davebutcher.co.uk)

Unwanted cameras can be donated to the British Heart Foundation to help fund medical research. The charity is looking for cameras, lenses, camcorders and bags.

► [bhf.org.uk/shops](http://bhf.org.uk/shops)

The Royal Photographic Society and the Open University have teamed up to offer a new photography course. The 10-week course is called *Digital Photography: Creating and Sharing Better Images*. It aims to develop technical and visual skills through weekly practical assignments.

► [rps.org/online-courses](http://rps.org/online-courses)

Four bursaries are available from the Royal Photographic Society to help fund photography projects. Successful applicants can use the funding to cover travel, equipment, website or mounting an exhibition.

► [rps.org/project-funding](http://rps.org/project-funding)

Winning pictures from the Travel Photographer of the Year are on show at Lacock Abbey in Wiltshire until 12 July. Lacock Abbey was the home of photography pioneer William Henry Fox Talbot.

► [tpoty.com](http://tpoty.com)

The Royal Geographical Society in London hosts the winning pictures from the Environmental Photographer of the Year 2015 from 22 June to 3 July.

► [epoty.org](http://epoty.org)



## NEW B&W CAMERA

Leica has launched a new edition of its admired Monochrom rangefinder camera.

Like its predecessor, the new Leica M Monochrom (Type 246)

only shoots in black & white. The camera is designed without a colour filter, which means it delivers sharper pictures with plenty of detail.

Makers say the new camera far exceeds the high standards set by its predecessor. It has a new 24Mp full-frame CMOS sensor and a Leica Maestro image processor with a buffer memory capacity expanded to 2Gb.

The new camera has a 3in monitor with 921,600 pixels and a scratch-resistant and almost unbreakable sapphire crystal cover glass. The camera's top deck and baseplate are machined from solid brass blanks and finished in black chrome.

The new Monochrom camera takes Leica's M-series lenses as well as almost all R-series lenses. It also shoots black & white movies in full HD.

► Price: £5,750

A picture taken with the new Leica M Monochrom.

## ARTISTS' PICTURES GO ONLINE

A variety of photographs from the archives of the Tate can now be seen online.

The pictures are available as part of the Archives and Access project, which draws on the archives of the Tate and includes sketchbooks, letters and photographs by a range of artists.

Now online are more than 1,000 images by surrealist artist and photographer Eileen Agar, 150 previously unpublished photographs by artist

Prunella Clough, photograph albums from the 1920s to 1930s by British photographer Barbara Ker-Seymer and photographs from the archive of art historian Klaus Hinrichsen.

The archives of another 25 artists (including LS Lowry, Henry Moore and John Piper) will be digitised over the next few months. The project is supported by a £2m grant from the Heritage Lottery Fund.

## GLORIOUS FOOD

Black & white photographers were among the finalists in a competition celebrating the art of food photography.

### The Pink Lady Food

Photographer of the Year 2015 attracted almost 6,500 pictures from around the world. The first prize of £5,000 went to Australian photographer David Griffen for his colour photograph of a busy cook.

Among the black & white finalists was this picture by Bry Garcia-Wilkinson. See more of the finalists on the app edition of the magazine.

© Bry Garcia-Wilkinson

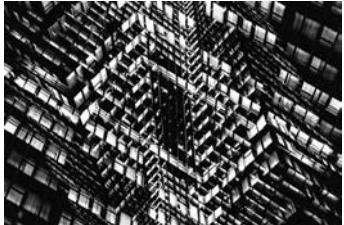


Up Close and Personal by Bry Garcia-Wilkinson.

## UP AND COMING

Promising young photographers have been selected for the longlist of the new Graduate Photographers' Award. The award is organised by Magnum Photos and Photo London and supported by RBB Economics. Ten photographers will receive mentoring from a Magnum photographer plus a portfolio review and a slideshow of their work at Photo London.

© Lewis Bush



From the series *Metropole* by Lewis Bush, who is among the longlisted young photographers.

© Li Fan/Lon Gallery, China, Winner, Lifestyle, Professional Competition, 2015 Sony World Photography Awards



One of the ethnic Yi people living in the Great Liangshan Mountains of China by Li Fan.

## BEST IN THE WORLD

American photographer John Moore was named winner of the L'Iris d'Or/ Professional Photographer of the Year at the Sony World Photography Awards in London. Moore won \$25,000 for his pictures of the Ebola crisis in Liberia.

There were plenty of winning B&W photographs, including the picture shown here by Li Fan of the ethnic Yi people in China.

More than 170,000 pictures were entered for the awards, making it the biggest photography competition in the world. The winning pictures were exhibited at Somerset House in London.



Three by Matthew Woodhouse.

## PROJECT WINNER

Congratulations to Matthew Woodhouse, who is the winner of the Monochrome Photo Project run by the International Garden Photographer of the Year. Photographers can now enter the main International Garden Photographer of the Year competition, which is open until 31 October.

More pictures from the Monochrome competition can be seen on the app edition of the magazine.

© Heidi Laughton



## TRIBAL SPIRIT

Portraits celebrating contemporary American Indian culture are on display at the American Museum in Bath.

The black & white pictures by Heidi Laughton feature people from a variety of tribes, including Apache, Navajo, Comanche, Paiute, Iowa, Hopi, Zuni and Chumash.

The exhibition, called *Spirit Hawk Eye*, runs until 1 November.

► [americanmuseum.org](http://americanmuseum.org)



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B&W

## NEW LENS

Lomo has added a new lens to its Art Lens family. Following the Petzval and Russar lenses, the new LC-A Minitar-1 offers a 32mm focal length and a maximum aperture of f/2.8. It's available in black or silver and works with an array of analogue and digital cameras. Price: £249.

► [lomography.com](http://lomography.com)



## FLAGSHIP

Pentax has released a new flagship model in its K-series of cameras. The Pentax K-3 II boasts a 24.35Mp sensor, 27-point AF system and high-speed continuous shooting at 8.3fps. Price: £769.99 (body only).

► [ricoh-imaging.co.uk](http://ricoh-imaging.co.uk)

NEWS

# IN THE GARDEN

We present winning pictures from the Monochrome Photo Project run by the **International Garden Photographer of the Year**.



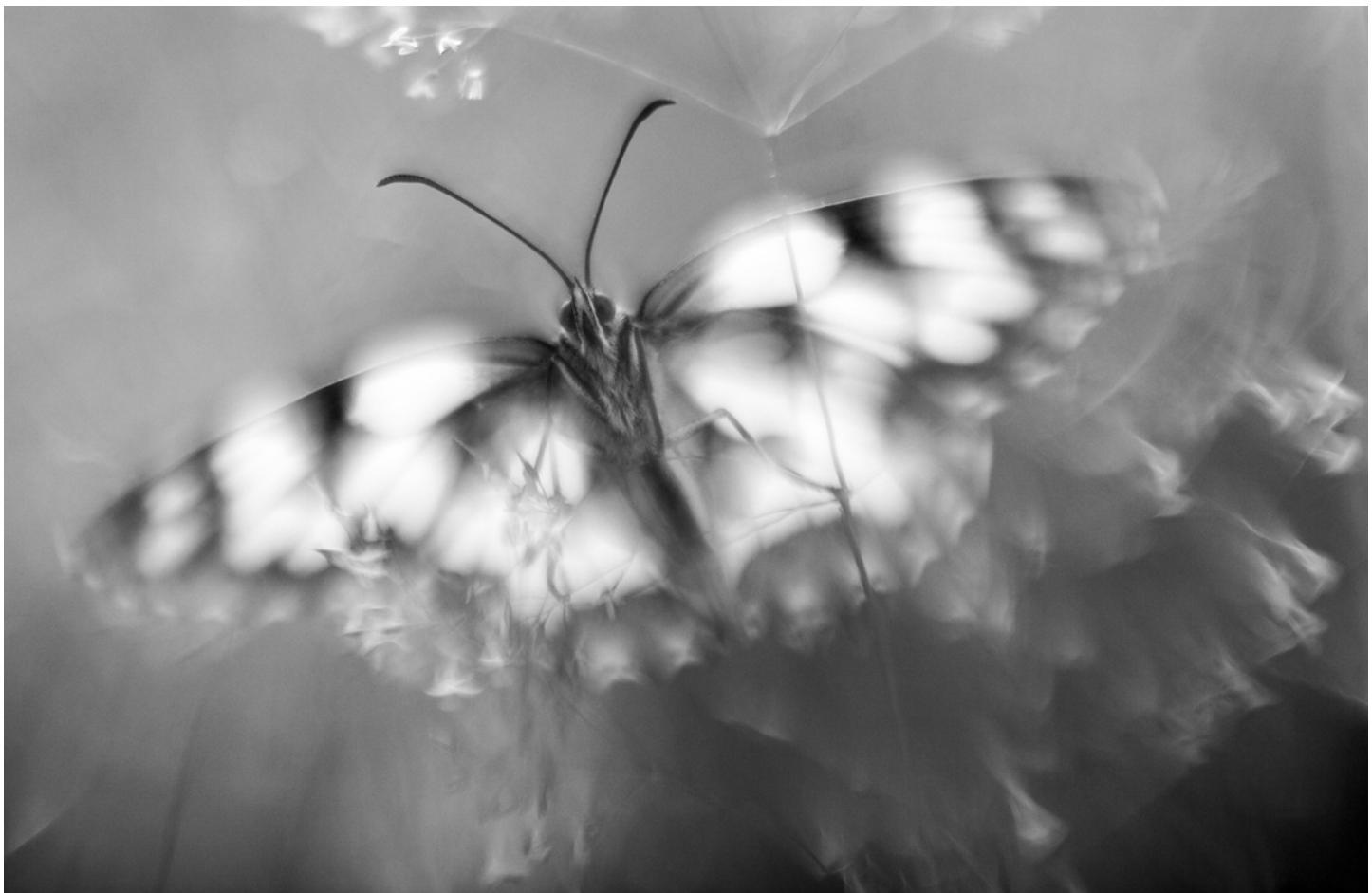
**Homegrown Poppy** by Lotte Gronkjaer-Funch. © Lotte Gronkjaer-Funch



**In the eye of the Ant** by Thomas Dupaigne. © Thomas Dupaigne



**Reaching for the Sky** by Ceri Jones. © Ceri Jones



Ephemera by Annette Lepple. © Annette Lepple



Phacelia Tanacetifolia by Jacky Parker. © Jacky Parker



Fountain by Neil Davies. © Neil Davies



Go to [igpoty.com](http://igpoty.com) for more information about International Garden Photographer of the Year.

NEWS

# A FEAST FOR THE EYES

Sit back and enjoy pictures from black & white finalists in the  
**Pink Lady Food Photographer of the Year 2015.**



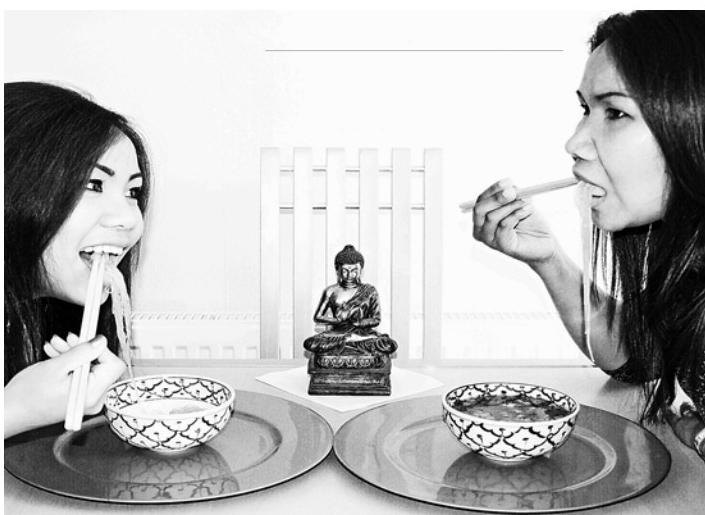
**Bringing in the Geese** by Lucy Saggers. © Lucy Saggers



**Food Distribution** by Chris Terry. © Chris Terry



**Christmas Baking** by Thomas Alexander. © Thomas Alexander



**Pad Thai** by Simon Matthews. © Simon Matthews



**Just the spot** by Eleanor Bennett. © Eleanor Bennett



**Acobamba** by David Martin. © David Martin



**Preparing the Rice** by Jodi Hinds. © Jodi Hinds



**Anselme Selosse** by Victor Pugatschew. © Victor Pugatschew

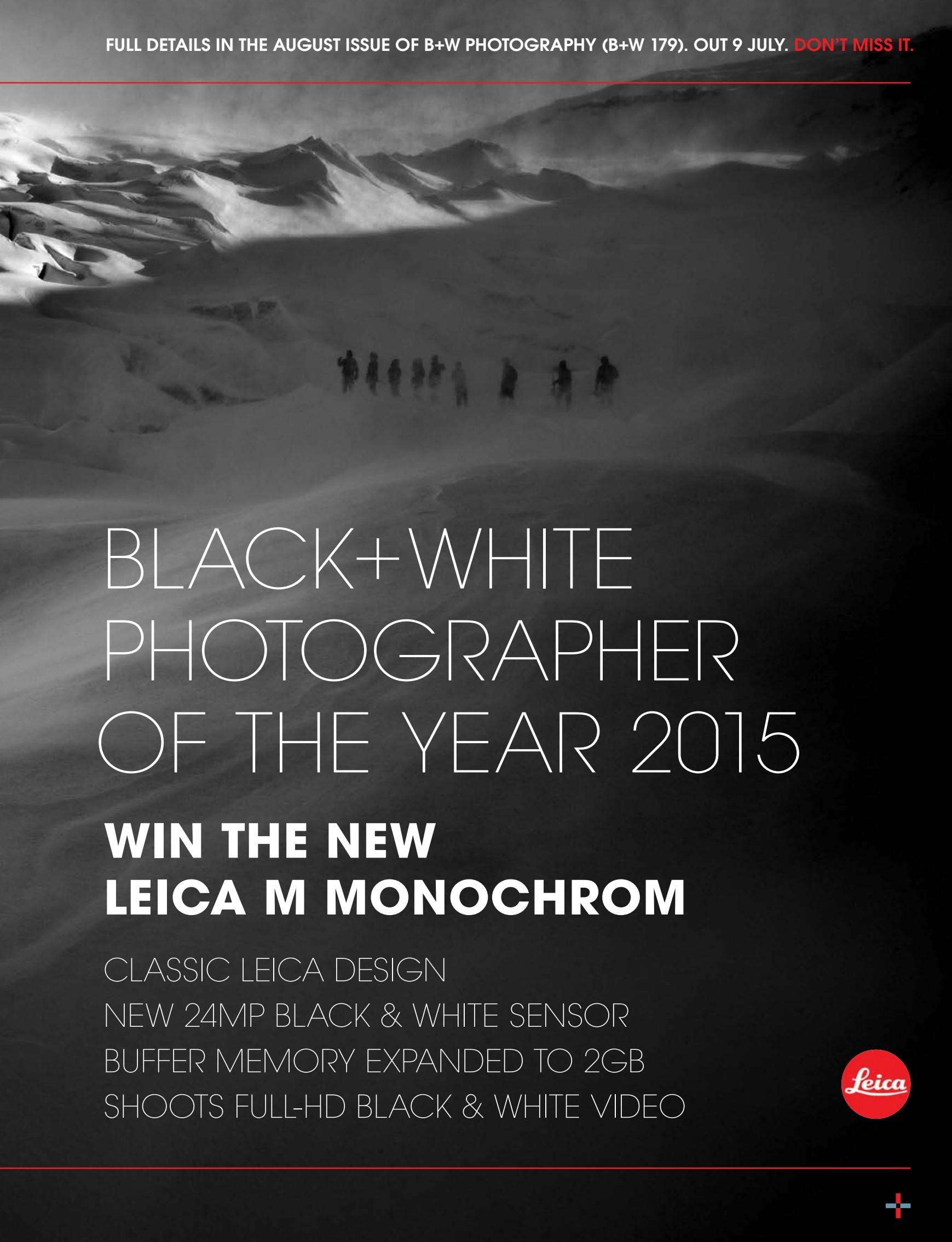
**COMING SOON...**



BLACK+WHITE PHOTOGRAPHY COOL, CREATIVE AND CONTEMPORARY

FULL DETAILS IN THE AUGUST ISSUE OF B+W PHOTOGRAPHY (B+W 179). OUT 9 JULY. DON'T MISS IT.

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# BLACK+WHITE PHOTOGRAPHER OF THE YEAR 2015

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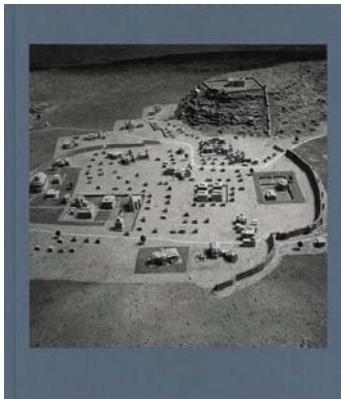
# NEWS

## MUSEUM OF CHANCE

Dayanita Singh

■ Steidl

■ Hardback, £40



If you had the misfortune to miss Dayanita Singh's exhibition *Go Away Closer* at the Hayward Gallery in London in 2013, nothing will make up for it – but at least Steidl have now published a new book by her. *Museum of Chance* brings us the latest 'museum' – a series of wooden structures (displayed at the Hayward) that each house around 100 images, both old and new.

Singh describes herself as a bookmaker working with photography, regarding each of her books as a piece of art – including the mass produced books published by Steidl, each of which has superb production values.

The photographs in *Museum of Chance* reveal a series of apparently unconnected moments whose whole invites you to enter Singh's private and intimate world and experience it less as an outsider than as a passing visitor, welcomed in and bathed in its quiet narrative.

Elizabeth Roberts

# ON THE SHELF



## WORLD PRESS PHOTO 15

Kari Lundelin

■ Thames & Hudson

■ Paperback, £18.95

better understanding of the world we live in.

Here the complete results from last year's contest are presented and although some are a challenge to look at, this book highlights the social and political issues that define our time and will fascinate, sadden, inspire, entertain and enlighten you from start to finish.

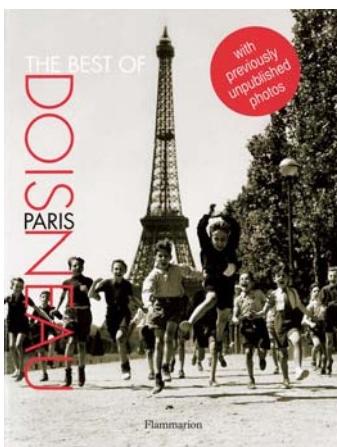
Anna Bonita Evans

There have been many books on Doisneau's work and his pictures are so familiar we are sometimes in danger of skimming over them – but, when you come across the work and have time to pause, you once again realise how spectacular a photographer he was. The pictures in this little book exude the life of the city of Paris that he knew intimately, at a time before the bulldozers changed it forever. And yet, these changes, which Doisneau lamented, also worked for him: 'I'm grateful to those scenery snatchers, because their boldness has lent my old picture much more value...'

It's a slightly tongue in cheek comment on our modern world that is revealed through one of the many quotes from Doisneau that accompany the photographs and give an added dimension to the man behind the work.

Nicely produced, the book offers excellent value as either an introduction or a reminder of a great photographer.

Elizabeth Roberts



## THE BEST OF DOISNEAU: PARIS

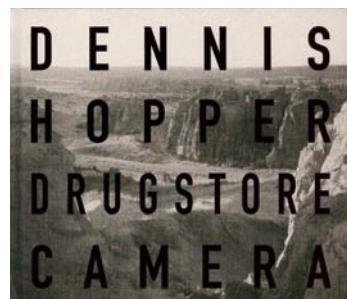
■ Flammarion

■ Softback, £7.95

## DENNIS HOPPER: DRUGSTORE CAMERA

Edited by Michael Schmeling

■ Hardback, £30



I sometimes have a nagging doubt when I hear that there are 'never before published' images from a dead photographer – perhaps there is a reason why they were never published in the photographer's lifetime. Perhaps, just perhaps, they weren't quite good enough. Now I'm not saying, by any means, that this is the case with *Drugstore Camera* – there are some beautiful images taken on roadtrips to and from the town that for some years Hopper made his home, Taos in New Mexico. They reveal something of the life he was leading in the 1960s and 70s with friends and family and people he met. But whether this is enough for a hardback book at £30 is a question only the individual reader can answer – for me, it feels a little thin.

Elizabeth Roberts

*'I sometimes have a nagging doubt when I hear that there are 'never before published' images from a dead photographer – perhaps there is a reason why they were never published in the photographer's lifetime.'*

# KIBERA: THE SHADOW CITY

Little did photographer **Christian Als** know in his youth, when cycling through cornfields on the outskirts of Copenhagen, that photojournalism would become his calling. Donatella Montrone speaks with the Dane about his desire to give a voice to people who might otherwise not be heard.

All images © Christian Als



**Soot, dust and other waste heavily pollute Kibera. Open sewage routes, in addition to the common use of 'flying toilets', also contribute to contamination of the slum with human and animal faeces.**

If I thought for a second that my photography had no chance of changing the world, or the lives of even a few people, I would not be doing it, says Danish photojournalist Christian Als. He draws inspiration from Cornell Capa, founder of the International Center of Photography in New York, who in the late 1960s coined the term 'concerned photographer' when describing those imagemakers who use their pictures to affect change. 'I want to understand the world and am drawn to those people whose stories need to be told – those who are too poor, or denied the chance, to tell their stories themselves. Photography helps me to connect with them.'

Als' upbringing near Køge on the

*Als felt moved by how warmly he was received by this community of Africans corralled into what is arguably a state-sanctioned pen of iniquity.'*

outskirts of Copenhagen was fairly typical, if unremarkable. As a child he'd ride his bicycle past cornfields and cows on his way to school, and would while away the hours cycling around, plugged into his Walkman. 'Music can make even the most banal things seem important or meaningful,' he says. 'I wouldn't say I was lonely as a child, but I was not very fond of school, so I spent a lot of time on my bike, dreaming my life

away. Music was my best friend.'

But the wonky spokes and threadbare tyres of his youth soon gave way to rucksacks and treks through India and Nepal, and by the time he was in his early twenties he could boast quite an impressive gallery of stamps in his passport. 'I never had a camera as a child, so I didn't realise I had any visual talent whatsoever until I was 24. I had a basic point-and-shoot and got so immersed in taking "great photos" while I was in Nepal that I eventually Googled the words "photographer" and "education". To my surprise, I found there was a school in Aarhus that offered a course to my liking. The following year, I enrolled in the Danish School of Journalism and I just knew I had found my way.'



A woman steps out of her home in Kibera. The ground in much of Kibera is made up of refuse and rubbish. Houses are often constructed on top of this unstable ground and therefore many structures collapse whenever the slum experiences flooding, which it does regularly.

Kibera, however, changed his life. On his way to Masai Mara to do a shoot for a safari camp, he flew over one of the biggest slums in the world – the biggest slum in Africa – and was amazed by the sheer scale of it. An estimated one million people live in the Kibera settlement – multiple dwellers sleeping in single-room mud huts compressed into rows on uninhabitable government-owned land. ‘I was absolutely overwhelmed,’ he says about the sea of corrugated roofs beneath him as the plane flew overhead. ‘I knew right away that I wanted to start a project there once I finished my shoot in Masai Mara.’

That was the start of *Kibera: The Shadow City*, a project Als worked on for extended periods for nearly five years. On his first visit he hired a small plane so that he could take aerial shots of the shanty town – its ever-growing population weaving between the maze of shacks on dusty, bustling paths that often serve as toilets on-the-fly. ‘I knew that those images from the air would be very important for the viewers, so they could contemplate the sheer size of the slum.’

An estimated 50 per cent of the population in Kibera is under the age of

15, and some 100,000 children are orphans. ‘After my first shoot there, *Stern* magazine hired me to continue my work, which resulted in a rather large photo feature over 18 pages. ▶

#### Overleaf

**An aerial view of Kibera, one of the most densely populated places on earth. An average of 1,500 people live in an area the size of a football pitch.**



Afternoon pedestrian traffic along the railway track that runs through Kibera.









◀ Previous pages

**Despite its bad environment and health conditions, Kibera continued to grow rapidly during the 1970s. The slum started to boom with its population increasing from an estimated 6,000 inhabitants in 1965 to 62,000 in 1980, 250,000 in 1992 and 500,000 in 1998, with an estimated growth rate of 17 per cent per year. The population in Kibera continues to grow by 5 per cent every year.**

I continued to visit Kibera for several years and finished the project in 2012.'

Als felt moved by how warmly he was received by this community of Africans corralled into what is arguably a state-sanctioned pen of iniquity. 'I never felt that the people of Kibera didn't want me to be there. They allowed me in and invited me to document their lives; I think they were eager to build relationships, so they shared some incredibly intimate moments. I'll never forget being present when Christine gave birth. I had never before witnessed a birth, and it was absolutely mind-blowing.'

He and his fixer attended a makeshift clinic run by a charity and asked the doctor if he could photograph Christine's delivery. 'Six hours later, a beautiful baby appeared,



**A child washes at a public tap. The average person living in Kibera does not have running water or electricity. Half of the slum's inhabitants are under the age of 15 and there are an estimated 100,000 orphaned children.**

crying in his mother's arms. It's a moment I will never forget. It was so life-affirming to see this young woman, all by herself in this spartan clinic, crying out in pain and giving birth to a little boy, with no one there to

comfort her. The thing that makes me most sad about Kibera is the number of children who die from diseases that are so easy to cure – diseases that are considered relatively harmless in the West. It breaks my heart.'



**Thirty-year-old Christine Waweru gives birth to a baby boy at the Ushirika Clinic in Kibera.**



**A** mother and child walk through Kibera. Over 25 per cent of Nairobi's population live in Kibera, an area that covers less than one per cent of the city. Although the population of the slum is over one million, it is recognised officially as a 'squat', or illegally occupied land, which allows the government to ignore the basic needs of the inhabitants.

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B+W

Als shot the series on a Canon 5D in black & white because it felt natural at the time, he says. 'I absolutely love black & white photography; old photographs can make

me very emotional. All my old heroes in the industry worked in black & white, and the medium is still a huge inspiration for me, even though I work almost entirely in colour these days.' In fact, he's recently colourised

*Kibera: The Shadow City* for an exhibition in Copenhagen. 'I was drawn to the idea of looking back at my old material and reworking it so that it's more along the lines of my shooting style today. It was the first time I tried to look at the body of my work with entirely new eyes.'

Now 40 and a father of two, Als says he's witnessed the 'miracle of birth' three times, and each time has been different. 'In the case of Christine in Kibera, her circumstances might have been sad, but the birth of her child was not, and I hope people will feel that when they see the image of her in labour.'

Als, who is represented by Panos Pictures photo agency, says his work has become much more personal since becoming a father himself. 'My wife is from Iran and I am currently working on a project about her country, trying to show another side of it, weaving together landscapes, culture and domestic photographs.'

Over the years Als' craft has evolved from solely shooting images to filmmaking as well, capturing the often fragile state of the human condition in short visual bursts. His documentary short *The Fight*, for instance, which he made for national broadcaster TV2, documents the stories of three children ›



**T**he overcrowded passenger train runs once in the morning and once in the evening, carrying Kiberans to and from work in downtown Nairobi.



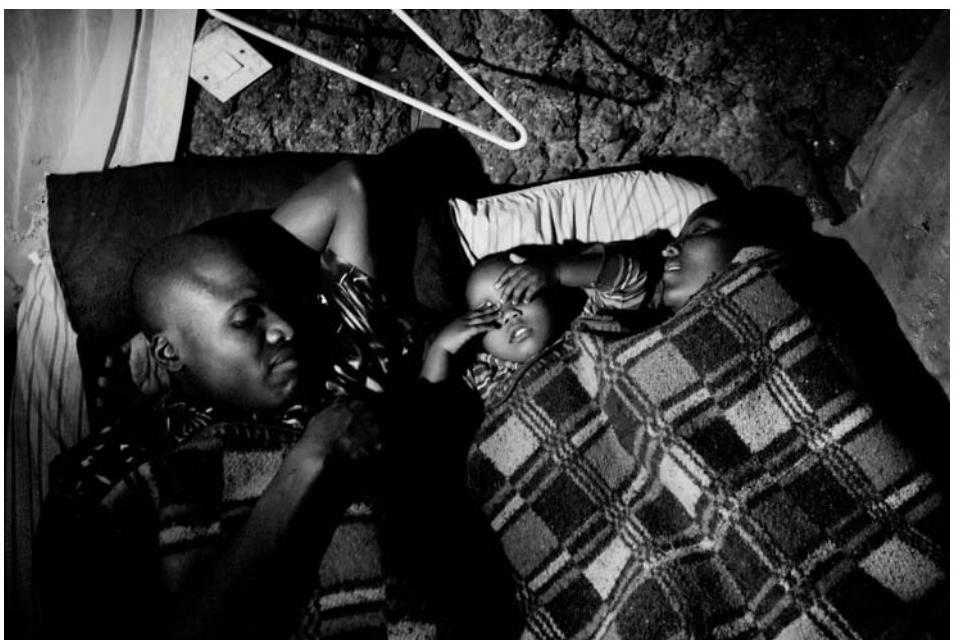
Kibera can be a dangerous place at night. Women and girls risk rape if they step outside their mud-brick homes after dark.

*‘People relate to other people, and I can think of no better way to tell the stories of others than through photojournalism and documentary films.’*

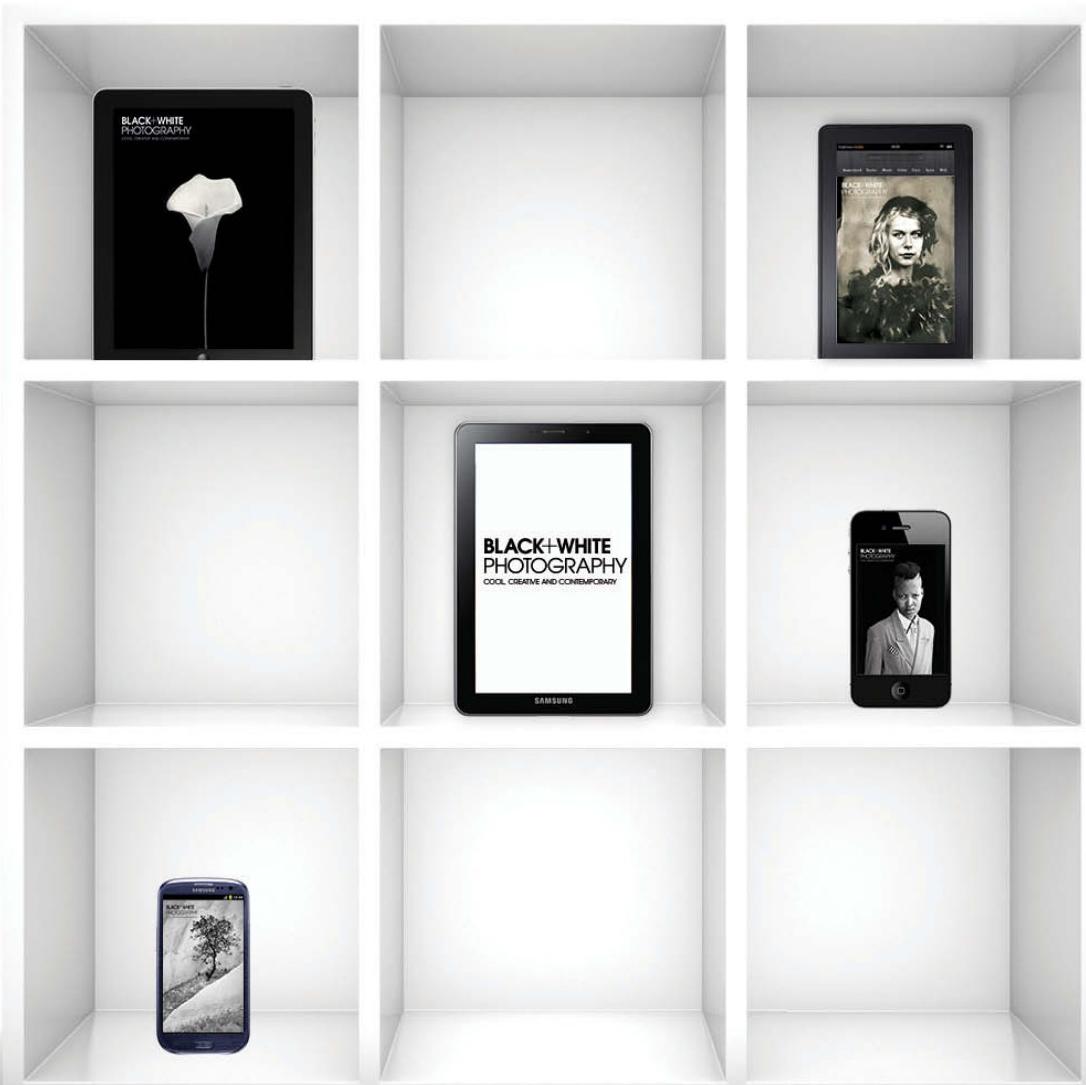
↳ diagnosed with cancer – set to the strains of a haunting soundtrack, no doubt inspired by those lonesome bike rides through cornfields, when he first experienced the power of music.

‘I am a very emotional person. Tears are never far away – a song, a picture, a short film, even just cycling through the city can sometimes make me feel emotional. Fundamentally, though, people relate to other people, and I can think of no better way to tell the stories of others than through photojournalism and documentary films.’

► To see more of Christian Als’ work visit [christianals.com](http://christianals.com)

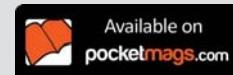
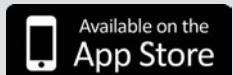


Augustin Odongo and Clarissa in bed with two-year-old Michelle between them in their tiny hut in the heart of Kibera.



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# IN THE FRAME

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Brought to you  
by Leica Camera

## LONDON

### ATLAS GALLERY

To 4 July

#### Reconstructing London – Visions of the City after World War II

Previously unseen pictures of London from 1949–1951 by Ernst Haas.

Dorset Street, W1U

[atlasgallery.com](http://atlasgallery.com)

### ELEVEN

To 18 July

### Anglia

New landscape pictures by Harry Cory Wright.

11 Eccleston Street, SW1

[elevenfineart.com](http://elevenfineart.com)

### GAZELLI ART HOUSE

To 27 June

#### Alinka Echeverria: South Searching

Combination of abstract photographs of natural subjects and raw documentary imagery.

39 Dover Street, W1S

[gazelliarthouse.com](http://gazelliarthouse.com)

### GRIMALDI GAVIN

11 June to 25 July

#### Beyond Memory

Tomoko Yoneda's photographs of sites of conflict.

Albemarle Street, W1S

[grimaldigavin.com](http://grimaldigavin.com)

### JAMES HYMAN GALLERY

17 June to 14 August

#### Raymond Cauchetier's New Wave

Pictures by the influential photographer.

16 Savile Row, W1S

[jameshyangallery.com](http://jameshyangallery.com)

### MEDIA SPACE

To 13 September

#### Revelations:

#### Experiments in Photography

Some of the first and rarest examples of scientific photography.

Exhibition Road, London, SW3

[sciencemuseum.org.uk](http://sciencemuseum.org.uk)

### NATIONAL PORTRAIT GALLERY

To 21 June

#### Snowdon: A Life in View

Portraits of stars ranging from Laurence Olivier to David Bowie.

To 31 August

#### On Belonging: Photographs of Indians of African Descent

Ketaki Sheth's pictures of an African



Paul Weller © Andy Rosen

## THE END OF GENERATION X

To 19 July

Pictures of London's early punk scene by Andy Rosen.



**PROUD CAMDEN** The Horse Hospital, London NW1 [proudonline.co.uk](http://proudonline.co.uk)

minority living in India.

St Martin's Place, WC2H

[npg.org.uk](http://npg.org.uk)

### NATURAL HISTORY MUSEUM

To 30 August

#### Wildlife Photographer of the Year

Successful images from this year's competition.

Cromwell Road, SW7

[nhm.ac.uk](http://nhm.ac.uk)

### PHOTOFUSION

To 26 June

#### Select/15

Four of the winning photographers from

Photofusion's Select/14 competition.

17A Electric Avenue, SW9

[photofusion.org](http://photofusion.org)

### PHOTOGRAPHERS' GALLERY

To 5 July

#### The Chinese Photobook

The history of Chinese photobook publishing from 1900 to 2014.

16-18 Ramillies Street, W1F

[thephotographergallery.org.uk](http://thephotographergallery.org.uk)

### SOMERSET HOUSE

To 24 August

#### Beneath the Surface

Features 200 pictures from the V&A's

photography collection, including work by key photographers from the 19th, 20th and 21st centuries.

Strand, WC2R

[photolondon.org](http://photolondon.org)

### TATE MODERN

To September

#### Close-up: Identity and the Photographic Portrait

Pictures by Lisette Model and Paz Errazuriz.

Bankside, SE1

[tate.org.uk](http://tate.org.uk)

### V&A MUSEUM

To 1 November

#### A History of Photography: Series and Sequences

Features Sally Mann, Sze Tsung Leong, Stephen Gill and others.

Cromwell Road, SW7

[vam.ac.uk](http://vam.ac.uk)

### V&A MUSEUM OF CHILDHOOD

To 28 June

#### Hidden Identities: Unfinished

Yvonne De Rosa explores the lives and families living in hostile conditions in Bosnia and Romania.

Cambridge Heath Road, E2

[museumofchildhood.org.uk](http://museumofchildhood.org.uk)

### WADDINGTON CUSTOT GALLERIES

To 11 July

#### Rodin, Brancusi, Moore: Through the Sculptor's Lens

More than 50 vintage prints of Auguste Rodin, Constantin Brancusi and Henry Moore's sculptures.

11 Cork Street, W1S

[waddingtoncustot.com](http://waddingtoncustot.com)

### WHITECHAPEL GALLERY

To 21 June

#### Christopher Williams

More than 50 photographs from Williams' 35-year career.

77-82 Whitechapel High Street, E1

[whitechapelgallery.org](http://whitechapelgallery.org)

### EAST BEYOND THE IMAGE

To 28 June

#### Winners Exhibited

Successful photographs from the gallery's Open Photo Competition.

To 28 June

[Rewind](http://Rewind)

Pictures by nine photographers exploring the theme rewind.  
13 Red House Yard, Suffolk  
[beyondtheimage.co.uk](http://beyondtheimage.co.uk)

## NORTH GALLERY AT WOODEND

20 June to 18 July  
**Northern Gothic: Photographs by Sharon Harvey**  
Pictures of the forests and coasts of Yorkshire.  
The Crescent, Scarborough  
[woodendcreative.co.uk](http://woodendcreative.co.uk)

## IMPRESSIONS GALLERY

To 29 August  
**Extraordinary: Photographs of Britain by the Caravan Gallery**  
Jan Williams and Chris Teasdale capture the quirky side of British life.  
Centenary Square, Bradford  
[impressions-gallery.com](http://impressions-gallery.com)

## LADY LEVER ART GALLERY

To 27 September



Elizabethville, Africa. An Irish UN soldier flees from the exploding ammunition after the dump blew up. 1961. Picture by Ian Berry.

© Ian Berry/Magnum Photos

## THE FAILING LEVIATHAN: MAGNUM PHOTOGRAPHERS AND CIVIL WAR

To 5 November  
New museum's inaugural exhibition, featuring pictures by Robert Capa, Ian Berry, David Seymour and others.

## NATIONAL CIVIL WAR CENTRE

Appleton Gate, Newark  
[nationalcivilwarcentre.com](http://nationalcivilwarcentre.com)

## Picturing Venice

Photos by Carlo Ponti plus paintings by Turner, Sickert and Brangwyn.  
**Port Sunlight, Wirral**  
[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## MILLENNIUM GALLERY

To 16 August  
**Taylor Wessing Photographic Portrait Prize 2014**  
Images from the prestigious international competition.  
Arundel Gate, Sheffield  
[museums-sheffield.org.uk](http://museums-sheffield.org.uk)

## MUSEUM OF LIVERPOOL

To 6 September  
**L8 unseen**  
Large format images relating to race, culture and identity in Britain today.  
**Pier Head, Liverpool**  
[liverpoolmuseums.org.uk](http://liverpoolmuseums.org.uk)

## NATIONAL MEDIA MUSEUM

To 21 June  
**Drawn by Light: The Royal Photographic Society Collection**  
More than 200 pictures ranging from Fox Talbot to Martin Parr.  
Little Horton Lane, Bradford  
[nationalmediamuseum.org.uk](http://nationalmediamuseum.org.uk)

## OPEN EYE GALLERY

To 23 August  
**Open**  
Work exploring the theme of social portraiture.  
19 Mann Island, Liverpool  
[openeye.org.uk](http://openeye.org.uk)

## SOUTH

### CHARLES HUNT CENTRE

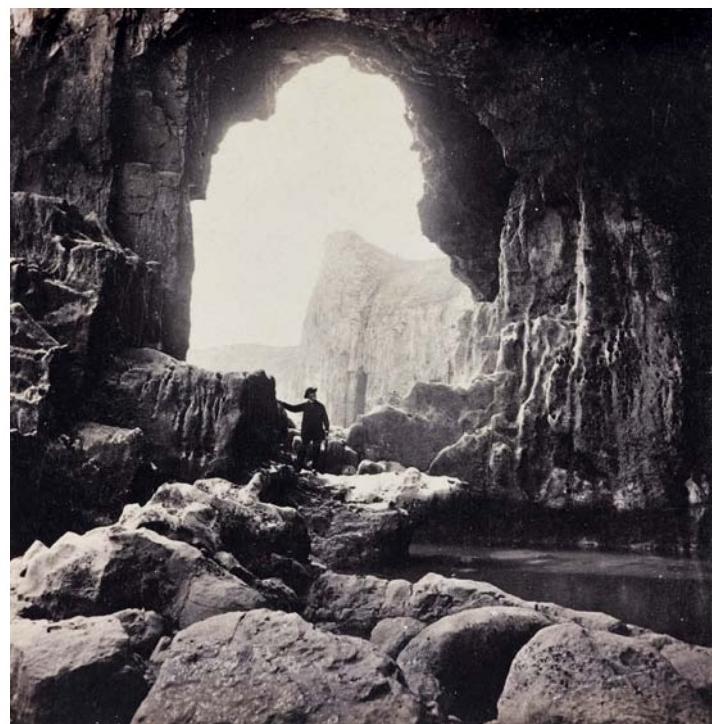
To 20 June  
**Hailsham Photographic Society Annual Exhibition**  
Around 140 prints by Hailsham Photographic Society's members.  
Vicarage Field, Hailsham  
[hailshamphotographicsociety.co.uk](http://hailshamphotographicsociety.co.uk)

## ONE EYED JACKS GALLERY

To 27 June  
**Mossless**  
Group exhibition of new American photographs.  
28 York Place, Brighton  
[oneeyedjacksgallery.com](http://oneeyedjacksgallery.com)

## WEST AMERICAN MUSEUM IN BRITAIN

To 1 November  
**Spirit Hawk Eye: A Celebration of American Native Culture**  
Recent portraits of Native Americans by Heidi Laughton.



Half of a stereoscopic albumen print, 1860s, by Francis Bedford, from his series *South Wales Illustrated*.

## PHOTOGRAPHY: A VICTORIAN SENSATION

19 June to 22 November  
Major exhibition tracing the evolution of photography and showcasing the museum's extensive early photographic collections.

## NATIONAL MUSEUM OF SCOTLAND

Chambers Street, Edinburgh [nms.ac.uk](http://nms.ac.uk)

Claverton Manor, Bath  
[americanmuseum.org](http://americanmuseum.org)

## EDEN PROJECT

To 23 October  
**People of the Rainforest**  
Six B&W images by Robin Hanbury-Tenison and Sebastião Salgado are displayed in the Rainforest Biome.  
**Bodelva, Cornwall**  
[edenproject.com](http://edenproject.com)

## THE ROYAL UNITED HOSPITALS BATH

To 10 July  
**Landscape Collective UK**  
Award winning photography from Landscape Collective UK photo group.  
**Coombe Park, Bath**  
[lcuk.photo](http://lcuk.photo)

## WALES FFOTOGALLERY

To 18 July  
**Jon Tonks: Empire**  
Present day pictures of Atlantic islands once part of the British Empire.  
**Turner House, Penarth**  
[ffotogallery.org](http://ffotogallery.org)

## SCOTLAND HAMILTON LOW PARK MUSEUM

To 26 September  
**What Presence!**  
**The Rock Photography of Harry Papadopoulos**  
Images of late 1970s to early 80s British musicians.  
129 Muir Street, Hamilton  
[streetlevelphotoworks.org](http://streetlevelphotoworks.org)

## NORTHERN IRELAND BELFAST EXPOSED

To 27 June  
**Unfathomable**  
Selection of Geert Goiris' landscape images of remote places.  
23 Donegall Street, Belfast  
[belfastexposed.org](http://belfastexposed.org)

## BELFAST PHOTO FESTIVAL

To 30 June  
Includes exhibition of successful images from the 2015 Open Submission.  
21 Ormeau Avenue, Belfast  
[belfastphotofestival.com](http://belfastphotofestival.com)

# OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

## AMERICA

### APERTURE FOUNDATION

To 9 July

#### LoToya Ruby Frazier: Selected Works

Frazier's documentation of her local community in Braddock, Pennsylvania.  
547 West 27 Street, New York  
[aperture.org](#)

### GEORGE EASTMAN HOUSE

To 6 September

#### In the Garden

Examples of how photography has been used to record the cultivated landscape.  
900 East Avenue, Rochester  
[eastmanhouse.org](#)

### METROPOLITAN MUSEUM OF ART

To 16 August

#### Fatal Attraction

Images by Piotr Uklaski; half of the selection will be from his *The Joy of Photography* series.

1000 Fifth Avenue, 82nd Street,  
New York [metmuseum.org](#)

20

B+W

### MUSEUM OF MODERN ART

To 4 October

#### Art on Camera: Photographs by Shunk-Kender, 1960 to 1971

Selection of works created during the mid 20th century by duo Harry Shunk and János Kender.

To 4 October

#### From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola

Pictures by two leading figures in avant-garde photography.  
11 West 53 Street, New York  
[moma.org](#)

### PARRISH ART MUSEUM

To 26 July

#### Chuck Close Photographs

Around 90 images are on show, including his composite Polaroids.  
279 Montauk Highway, New York  
[parrishart.org](#)

### PHILADELPHIA MUSEUM OF ART

To 2 August

#### Adventure in Photography: Gifts from Harvey S Shipley Miller

Drawing upon the collection donated to the museum by the leading photography collector; includes images by Peter Henry Emerson and George Seeley.  
To 9 August



Advertisement design for Paul Poiret, 1926, Centre Pompidou, Paris

© Estate Germaine Krull, Museum Folkwang, Essen

## FRANCE

### A PHOTOGRAPHER'S JOURNEY



To 27 September

Selection of Germaine Krull's work, a photographer best known for her pictures associated with the avant-garde movement.

### JEU DE PAUME

1 Place de la Concorde, Paris [jeudepaume.org](#)

#### Take One: Contemporary Photographs

First in a two-part series of exhibitions to feature images made since roughly 1975.  
2600 Benjamin Franklin Parkway,  
[philamuseum.org](#)

#### PHOTOGRAPHS DO NOT BEND GALLERY

To 1 August

#### Michael Kenna

Pictures from B&W landscape photographer's celebrated *France* series.

1202 Dragon Street, Texas

[pdnbgallery.com](#)

#### ROBERT MANN GALLERY

To 15 August

#### Classic Works and Collaborations

Seminal works by avant-garde German photographer Ellen Auerbach.  
525 West 26th Street, New York  
[robertmann.com](#)

#### THROCKMORTON FINE ART

To 12 September

#### Mirror Mirror...

Photographs of Frida Kahlo.

145 East 57th Street, New York

[throckmorton-nyc.com](#)

## AUSTRALIA

### AUSTRALIAN CENTRE FOR PHOTOGRAPHY

20 June to 16 August

#### Ex & Post – Eastern Europe

#### Under the Lens

Works by 14 contemporary photographers based in Eastern Europe will be on show.

20 June to 16 August

#### The Outside Land

Stephen Dupont's powerful documentation of the changing urban landscapes of Papua New Guinea.

257 Oxford Street, Paddington

[acp.org.au](#)

### STATE LIBRARY OF NEW SOUTH WALES

To 23 August

#### Crowd Source

Early street photographs taken in late 1800s Sydney.

Macquarie Street, Sydney

[sl.nsw.gov.au](#)

## AUSTRIA

### ALBERTINA

To 16 August

#### Lee Miller

Largely unpublished pictures Miller took in Vienna in 1945. Includes disturbing images of the Holocaust.  
Albertinaplatz 1, Vienna  
[albertina.at](#)

## CANADA

### NATIONAL GALLERY OF CANADA

To 30 August

#### For the Record: Early Canadian Travel Photography

Set of revealing historical images from the Library and Archives Canada collection.

380 Sussex Drive, Ottawa

[gallery.ca](#)

### STEPHEN BULGER GALLERY

27 June to 12 September

#### Canadian Modernism

Group show of innovative works created during the modernist era.  
1026 Queen Street West, Toronto  
[bulgergallery.com](#)

# FRANCE

## JEU DE PAUME

20 June to 31 October

### Pierre De Fenoyl

Photographer's B&W travel documentary and landscape pictures.  
1 Place de la Concorde, Paris

[jeudepaume.org](http://jeudepaume.org)

# GERMANY

## GALERIE HILANEH VON KORIES

To 17 July

### Europe in the Fifties: Through a Soldier's Lens

Collection of B&W photographs by New York photographer Bill Perlmutter.  
Belziger Strasse 35, Berlin

[galeriehilanehvokories.de](http://galeriehilanehvokories.de)

## HELmut NEWTON FOUNDATION

To 15 November

### Newton. Horvat. Brodziak

Displaying images by three photographers, Helmut Newton, Frank Horvat and Szymon Brodziak, whose work lies at the intersection of fashion and portraiture.

Jebensstrasse 2, Berlin

[helmutnewton.com](http://helmutnewton.com)



Le Petit Horloger  
© Piergiorgio Branzi

# FRANCE

## FESTIVAL PHOTO LA GACILLY

To 30 September

With a focus on people and nature, France's largest outdoor photography festival has a significant proportion of B&W work on show at this year's event.

### FESTIVAL PHOTO LA GACILLY

Various locations [festivalphoto-lagacilly.com](http://festivalphoto-lagacilly.com)

## JABLONKA GALERIE

To 28 September

### Platon: Service

Pictures from British photographer's series *Service*, consisting of portraits of men, women and their families who serve their country, will be displayed in the Böhm Chapel part of the gallery.  
Hahnennstrasse 37, Köln

[jablonkagalerie.com](http://jablonkagalerie.com)

## TRIENNIAL OF PHOTOGRAPHY HAMBURG

15 to 28 June

This year's theme is what the future of photography might look like.  
1-2 Deichtorstrasse, Hamburg

[phototriennale.de](http://phototriennale.de)

## VITRA DESIGN MUSEUM

To 13 September

### Making Africa

Major show with works revealing contemporary African designs, including images by JD Okhai Ojeikere and Mário Macilau.

Charles-Eames Strasse 2, Weil am Rhein [design-museum.de](http://design-museum.de)

## WALTHER COLLECTION

To 10 October

### The Order of Things

A show looking at the development of series and sequences in photography from the 1880s to the present day.

21 Reichenauerstrasse, Neu-Ulm

[walthercollection.com](http://walthercollection.com)

# HOLLAND

## DE NIEUWE KERK

To 5 July

### World Press Photo

Powerful images from the 2015 competition.  
Dam Square, Amsterdam

[nieuwekerk.nl](http://nieuwekerk.nl)

## FONDATION HENRI CARTIER-BRESSON

To 26 July

### HCB Award

Photographs by Patrick Faigenbaum – the winner of the 2013 HCB Award. Exhibited work includes colour and B&W images from Faigenbaum's travels across India.

2 Impasse Lebouis, Paris

[henricartierbresson.org](http://henricartierbresson.org)

## HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

12 June to 6 September

### Life is Strange / Photographic discoveries in popular magazine Het Leven

Selected from the extensive Spaarnestad Photo collection, 235 images taken during 1906 to 1941 from the Dutch magazine *Het Leven* will be on show.  
Keizersgracht 401, Amsterdam

[huismarseille.nl](http://huismarseille.nl)

## NEDERLANDS FOTOMUSEUM

To 23 August

### Faces

European portrait photography since 1990. Works by Anton Corbijn, Rineke Dijksra and Boris Mikhailov are among the extensive display.

To 31 December 2016

### The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

[nederlandsfotomuseum.nl](http://nederlandsfotomuseum.nl)

# ITALY

## GALLERIA CARLA SOZZANI

To 31 October

### Fotografia Futurista

Around 100 photographs from the futurism era – a 1920s Italian art movement which embraced modernity.  
Corso Como 10, Milan

[galleriacarlasozzani.org](http://galleriacarlasozzani.org)

# RUSSIA



Priscilla y Leyla, La Manzana de Adán, Chile, 1986

© Paz Errázuriz

# ITALY

## VENICE BIENNALE

To 22 November

Variety of works on show; includes Poéticas de la Disidencia – an exhibition by Chilean artists Paz Errázuriz, Lotty Rosenfeld and Nelly Richard.

## VENICE BIENNALE

Various locations [labiennale.org](http://labiennale.org)

21

B&W

## ERARTA THE MUSEUM AND GALLERIES OF CONTEMPORARY ART

2 July to 13 November

### The Rodchenko's Circle:

#### Stylish People

B&W pictures of and taken by Alexander Rodchenko – the Russian artist, sculptor and photographer who was pivotal in the constructivism movement.

29 Vasilievsky Ostrov, St Petersburg

[erarta.com](http://erarta.com)

# SWEDEN

## FOTOGRAFISKA

To 13 September

### On this Earth, A Shadow Falls, Across the Ravaged Land

Nick Brandt's powerful B&W series on endangered wildlife in Africa.

Stadsgardshamnen 22, Stockholm

[fotografiska.eu](http://fotografiska.eu)

## SWITZERLAND

### EDWYNNE HOUK GALLERY

To 10 July

#### Vis-à-Vis

Gail Albert-Halaban's urban images.  
Srockerstrasse 33, Zurich

[houkgallery.com](http://houkgallery.com)

# EXHIBITION OF THE MONTH

**Raymond Cauchetier** was a leading photographer of the *Nouvelle Vague*, whose images captured one of the most exciting art movements in recent history. His pictures are on show this summer. Anna Bonita Evans reports.



*À Bout de Souffle* (Jean-Luc Godard) 1959.

22  
B&W

In the 1950s Paris was changing: the Second World War was over, Charles de Gaulle was president and jazz echoed in the streets.

Despite this feeling of a free France, in areas such as cinema, traditions were still deep-set. Yet this art form was about to be challenged by a young group of artists and what they produced would dramatically alter how films were made from that moment on.

Frustrated with the academic and rigid direction French cinema was heading, a group of critics from *Cahiers du Cinéma* magazine felt it was time for an artistic revolution. Deciding to swap their cinema seat for the director's chair, these forward-thinkers got

behind the camera to create their own vision of the world. With a dream to 'shoot *Spartacus* in Hollywood', these emerging filmmakers worked within small budgets and radically experimented with editing, visual style and narrative to create a new genre called the *Nouvelle Vague* – otherwise known as French New Wave cinema.

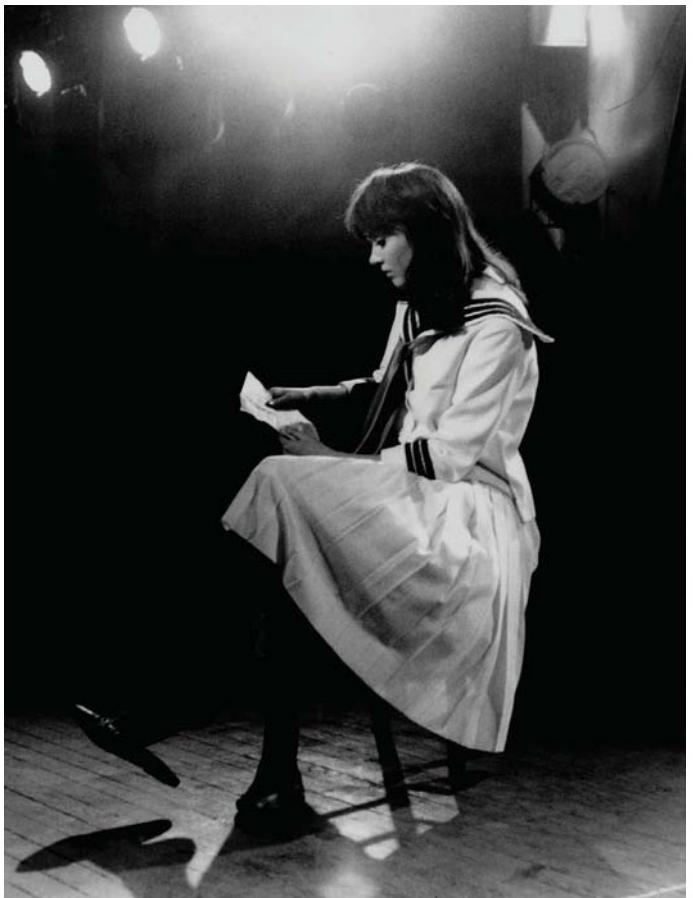
Capturing the first photographs of this emerging cinematic genre was Raymond Cauchetier. Born in 1920s France, he came to photography in his 30s while serving in the press corps of the French Air Force. It was only when he returned after his service that his engagement with French cinema began. Mixing in the

same social circles as soon to be leading directors like Jean-Luc Godard, François Truffaut and Marcel Ophüls, Cauchetier was hired in 1959 to document Godard's first feature *À Bout de Souffle* and went on to photograph the most famous *Nouvelle Vague* films, including *Une Femme est une Femme*, *Jules et Jim* and *Peau de Banane*.

Unlike his contemporaries on set, Cauchetier worked like a photojournalist. For some, however, his unorthodox approach was seen as too revealing. Remembering this, Cauchetier said: 'At the time my pictures were disconcerting to those who thought on-set photographers should simply record the film's scenes, no more and no less, and who regarded

my photographs as intrusive, a betrayal of trade secrets, and a waste of time.' As we so often see with any innovator, these attitudes have changed over time and now his images are appreciated for enriching our understanding of this seminal art movement.

It's not just their historical significance that makes these pictures so fascinating. Each photograph is brimming with a playfulness and sensibility that make them a pleasure to look at. Maybe it was the influence of those he began to socialise with, the fact he was self-taught, or his own personality, that formed Cauchetier's uninhibited style. Whatever the reason, his approach aligned perfectly with



Left *Une Femme est une Femme*  
(Jean-Luc Godard) 1960.

Below *Peau de Banane*  
(Marcel Ophüls) 1963.

the directors he worked with. They all preferred to introduce visual spontaneity and freedom, to shoot in high contrast black & white and were reliant on natural light. Blurring the lines between fact and fiction, we see Cauchetier capture those cinematic moments as well as behind-the-scenes glimpses into the filmmaking process.

Despite his pivotal role in the *Nouvelle Vague*, Cauchetier was relatively unknown even in his native France until recently. Perhaps this was because his work was kept for a long time in production archives or that many mistook his iconic pictures for film stills – either way it wasn't until 2010 that Cauchetier

had his first UK exhibition. London's James Hyman Gallery recognised him as the unsung hero of this cinematic movement and displayed a set of his B&W works to much public praise.

Five years on, Cauchetier has claimed his rightful place in French photographic history. To mark this success, his 95th birthday and release of the book *Raymond Cauchetier's New Wave*, James Hyman stages another show. Although his *Nouvelle Vague* images are now his most famous, Cauchetier's archive has so much more to show. Acknowledging this, there is a selection of landscape images Cauchetier made during his travels in Asia.

A celebration of a leading photographer, this exhibition highlights a precious piece of French cultural history that will inspire all who visit.

**RAYMOND CAUCHETIER'S NEW WAVE**  
is on show from 17 June to 14 August at James Hyman Gallery,  
Savile Row, London, W1S 3PL; [jameshyangallery.com](http://jameshyangallery.com)



All images © Raymond Cauchetier – courtesy of James Hyman Gallery, London

# AMERICAN CONNECTION

Chicago photographer **Ryan Zoglin** was intrigued by orotones, but no-one could tell him how they were made. So for two years he experimented until he succeeded in mastering the process. He talks to Susan Burnstine.

24  
B&W



**A**s alternative processes continue to engage photography gallery audiences, only a handful of artists have successfully merged these labour intensive, time consuming antiquated methods with well-conceived contemporary landscapes.

One artist who stands out from the crowd is Chicago photographer Ryan Zoglin, who first gained notice with his dramatic orotone series *Aerotones* in 2004.

During the summers of 2001-2003, Zoglin photographed the annual Chicago Airshow, which runs

for one weekend every August. Initially he photographed his air show images with his Mamiya 7 and printed them in silver gelatin, but he later became interested in finding another method to translate the sculptural quality of contrails.

Zoglin then decided to produce copper toned Vandyke prints and he started photographing the air show with a 7x5 camera with the intention of creating contact prints. But while attending an antique camera and print show in Chicago he happened upon a small gold print of a woman sitting in a chair and he realised that was how he wanted to print

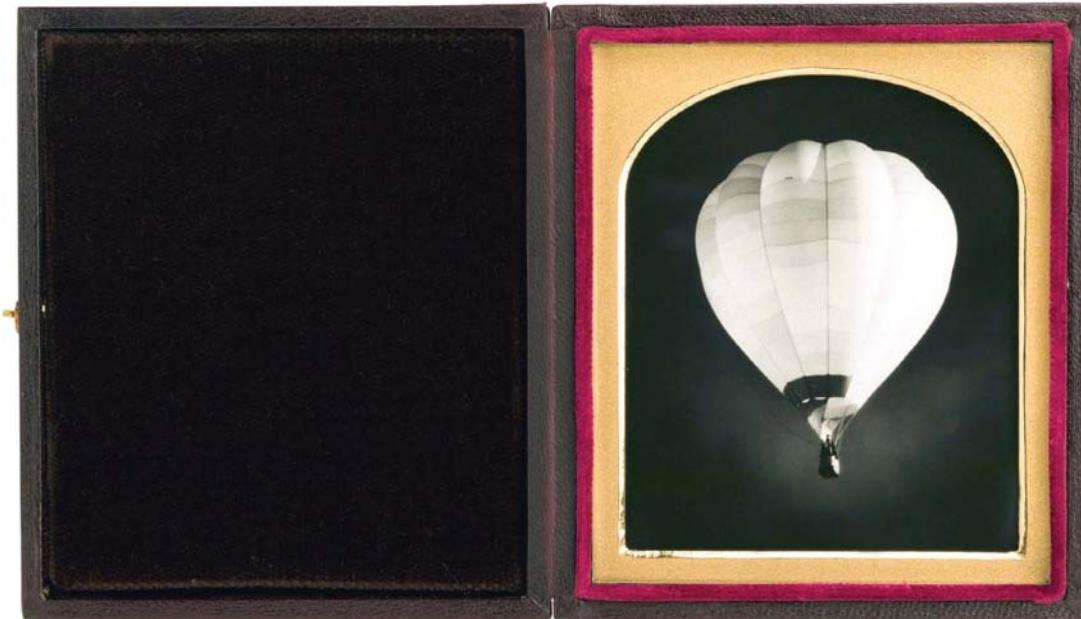
his 7x5in *Airshow* images.

When he inquired about the print process, the vendor told him it was an orotone. But when Zoglin asked the man to explain the method that produced the print, he stated, 'Now, how the hell would I know?'

After further investigation, Zoglin concluded that no-one could tell him how orotones were made, so he experimented for two years until he succeeded in mastering the process.

He begins with a cleaned and dried 10x8in piece of glass that's submerged and coated in a solution of hard gelatin dissolved in water. A silver gelatin emulsion is then applied to one side of the

glass and when it has dried a 7x5in negative is contacted on to it. It is then developed chemically. Zoglin uses painter's tape to mask off the image then applies real gold, instead of bronzing powder, for the backing. 'The gold is mixed with a medium and poured on to one end of the image,' he says. 'I use a puddle pusher to move the gold mixture across the glass and evenly coat the image with the gold. The traditional orotone, for me, is an image printed on glass backed with bronzing powder. I say, for me, because I have read so many variants on the process. Really, this process can be adapted to any print on a clear substrate.'



In 2009, Zoghlin began photographing hot air balloons, which he wanted to display in a non-traditional manner that did not include printing, matting, framing and hanging the piece on a gallery wall. 'I wanted to create a piece that the owner could carry with them. A personal piece that becomes something else to the holder.'

He continues, 'As a hoarder of everything photographic, the older the better. I had some old daguerreotype cases to play with. I chose 1/6th plate size, because it fits very nicely in my pocket. The process is the same as the

orotones, except the gold is replaced with silver.'

Zoghlin's balloon images are printed on small glass lenses, as keepsakes. He occasionally mounts the pieces on boards and groups them in an attempt to create small representations of balloon festivals.

Zoghlin is currently producing new images for his *Talisman Balloons* series and has been working on a concept for some larger silvertone prints.

He also became inspired to create larger negatives for the series, thus a former college roommate (now a furniture builder and designer) generously

built him a 10x8 aerial camera that has the ability to shoot upwards toward the sky rather than shooting downward.

Additionally, he's started printing a series of images captured at amateur rocket launches that were partially inspired by his brother, who is a rocketry enthusiast. He also hopes to publish a book that would include three chapters of his work, including the *Airshow* orotones, the *Talisman Balloons* and the amateur rocket launches entitled *Bottled Rockets* since the images will be printed inside glass bottles.

[rfoto.com](#)



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FEATURE

# A LIFE IN PHOTOGRAPHY

All images © David Chow

Last December saw the tragic death of **David Chow** at the age of 38 – a remarkable photographer and printer whose specialism in platinum printing was comparable to none. Elizabeth Roberts pays tribute to his life and work.

**26**  
B&W



**T**he news when we heard it was devastating. David Chow's reputation in the photography world was something special. Young as he was, he had developed skills that were highly respected by some of the most experienced photographers and printers in the business – and when it came to platinum printing he was lauded from all quarters.

David originally studied Business at degree level and International Business at Master's level, but later came to photography.

He went on to print in platinum and palladium for some of the most famous photographers and for such institutions as the National Portrait Gallery, the British Museum and the Royal Anthropological Society. He became one of the few practitioners in the UK to work with alternative processes including cyanotype, kallitype, photogravure and platinum and palladium. His own photography was represented by galleries in the UK and overseas and he exhibited widely as well as being included in numerous private and corporate collections.

I first came across David about eight years ago through hearing reports of his skills. We chatted by phone and email over the years and I published his work in the magazine. But we had never actually met until last October when he contacted me to tell me about a very special project he was involved in at the National Portrait Gallery. He suggested that we meet at the gallery and he would show me what he was doing. I was intrigued.

Under the imprint *Platinum Print Editions*, David had collaborated with the National Portrait Gallery to produce a series of platinum print portfolios from original negatives and glass plates held in the gallery archive. Launching the series, and coinciding with *The Great War in Portraits* exhibition at the gallery in early 2014, were two platinum print portraits of the poet Rupert Brooke, photographed by Sherrill Schell in 1913. The edition was limited to 30 prints, the first 10 being allocated to a collector's set which included both portraits presented in a handmade portfolio with the six-verse poem entitled *1914*, written by Brooke, enclosed in it. Each print was numbered and authenticated with the National Portrait Gallery and Platinum Print Editions stamp on the back. No further editions were to be printed.

The second set of platinum prints produced by David and co-published with the National Portrait Gallery was of Virginia Woolf, to coincide with the exhibition *Virginia Woolf: Art, Life & Vision* in 2014. The set included two portraits of Woolf, photographed by George Charles Beresford. The platinum prints



*'He became one of the few practitioners in the UK to work with alternative processes including cyanotype, kallitype, photogravure and platinum and palladium.'*

were in an edition of 25 and as a collector's set in an edition of 20. The collector's set included both portraits, mounted and ready to be framed, in a handmade silk-covered portfolio with biographical text.

This was the work that David and staff from the National Portrait Gallery showed me that day. It was probably the most exquisitely executed and finished work I have seen. Hours, weeks, months and years had gone into it with David's perfectionism

right at the fore. The completed sets were works of art and the prints sublime. As I told him in a later email, it took my breath away.

And David was planning another set – this time of Lewis Carroll's *Alice* to coincide with an exhibition at the National Portrait Gallery this summer. We discussed publishing a feature and I was excited at the thought of writing about this young man with so much talent and passion – who loved to produce beautiful things. >



Some years ago, David had mentioned that he had got into photography almost by accident – he told me how he had serious problems with his jaw and, during a period in which he was unable to work, being in a great deal of pain, he took up photography and began to discover the joys of the darkroom. Unable to speak without it being uncomfortable, he found the solitude of the darkroom a solace.

He went on to produce a remarkable body of work that included flower portraits (he had a love of horticulture) and some truly beautiful handmade books in which he illustrated some of his favourite poems with his photography – the results being a very personal expression.

But it was during his photography studies that his tutor asked him a question that had particular significance for him – ‘Why,’

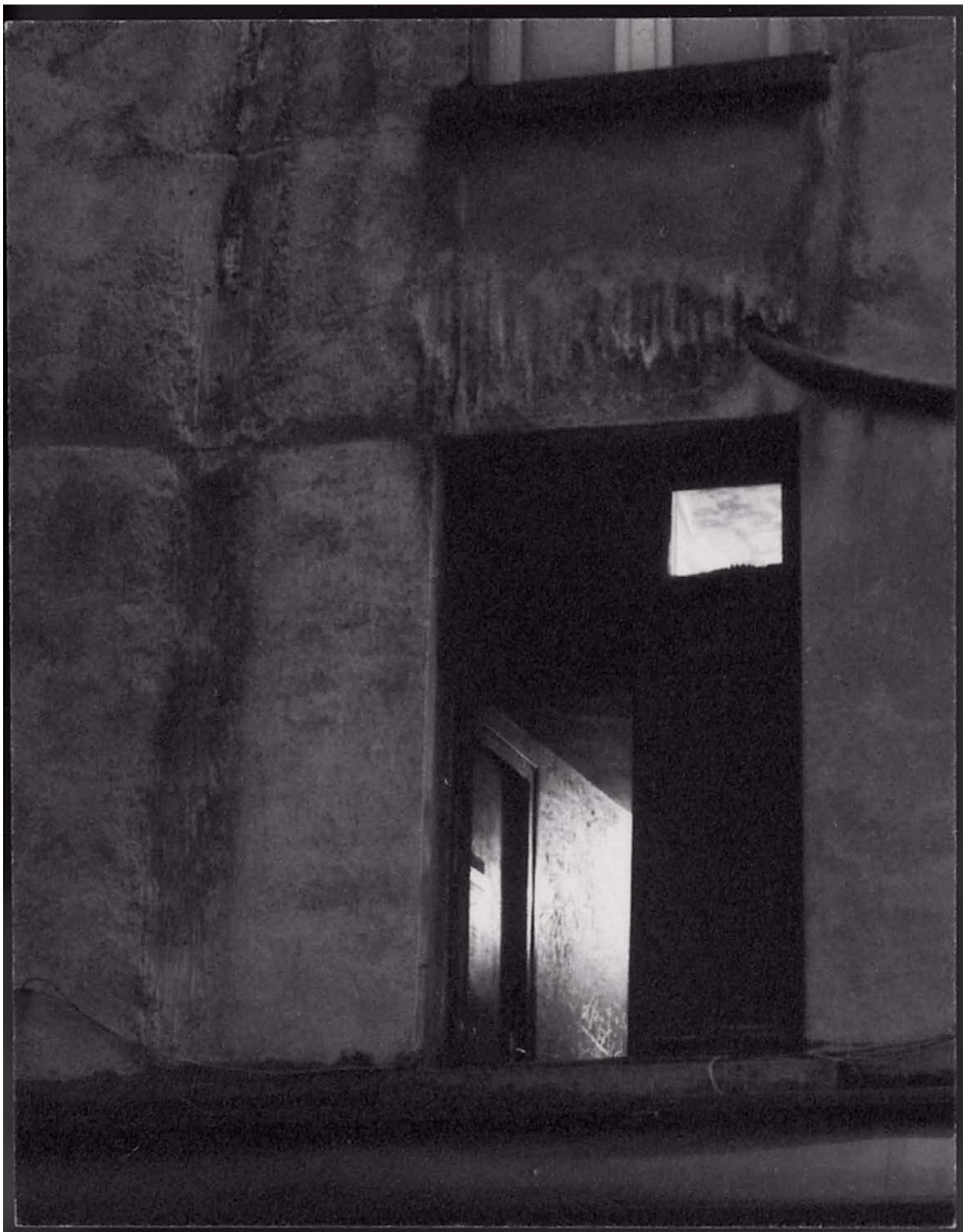
***It was probably the most exquisitely executed and finished work I have seen. Hours, weeks, months and years had gone into it with David's perfectionism right at the fore.'***

he asked, ‘do you always turn to beauty in your images?’ The answer David gave sadly encompasses his life: ‘I make beautiful things because my life is so full of pain.’

The source of the pain, I later learned, stemmed from his adolescence. Suffering, as many do at that age, from acne, he was

prescribed medication. But, it appears, there were complications and he became dogged with pain that affected his face and jaw. He was often unable to eat or drink easily, and speaking for any length of time became very uncomfortable. For the rest of his short life, he was never free of pain.

At the beginning of March this year I was honoured to be invited by Joy Chow, David’s mother, to visit her in Cambridge and go to David’s house and workshop, which is just as he left it. The experience was both humbling and moving. David’s love of photography is apparent in every inch of his house. Pictures hang on the walls and his darkroom and workrooms are filled with photographs, and photography books are everywhere. There is a sense of vibrancy ›



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B-W





and energy that still pervades the place.

Joy Chow worked closely with her son, travelling with him, discussing his work with him and listening to his ideas and aims. She understands the way he approached things – and his perfectionism. Armed with this knowledge she is determined to complete the Lewis Carroll

### *'For the rest of his short life, he was never free of pain.'*

portfolios – perhaps not to the extent that David had planned but to finish the work on the presentation of the already printed pictures. Her courage and her love for her

son, and the warmth of her personality (she is aptly named) will, I am sure, allow her to do this last task for him.

David Chow will be remembered by many who encountered him and his work with the greatest respect and esteem, and he will not be forgotten. The photography world has lost one of its finest.

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INSPIRATION

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## PHOTO PROJECT WINNER

This month's winner is **Guy Corbishley** with his reportage of the winter and summer solstice celebrations at Stonehenge. Guy wins a £100 voucher from Hahnemühle. Turn to page 68 to discover our latest photography project.

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B&W



*'Hundreds of revellers, including modern-day druids and pagan followers, gather at Stonehenge in Wiltshire, UK, for winter and summer solstice celebrations. The first day of winter – known as the winter solstice – is the shortest day and the longest night of the year. Summer solstice celebrations see the sun rise and welcome in the year's longest day.'*





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B+W



## FEATURE

All images © Matthias Frei

# GALLERY WITHOUT WALLS

In the age of the internet do we need a photographic gallery to exist in bricks and mortar? Stephan Schmid of Albumen Gallery argues that accessibility is far more important – and to prove his point he highlights his current exhibition of the work of **Matthias Frei**. Elizabeth Roberts reports.

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B&W

The Fag, from  
California Beaches







Dogpatch Factory, from *West Coast Impressions*

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B&W

t was appropriate that I met up with Stephan Schmid at Tate Modern in London. He had for the past year or so sent me press releases about his online gallery and the exhibitions he was showing. It was when he sent me through the release on *West Coast Impressions* and *California Beaches* by Matthias Frei that I decided it was time to find out more, so I gave him a call and we arranged a meeting.

It seems that from the beginning of time the place to view photography – and to buy it – was within the hushed walls of a gallery. But life is changing fast and the worldwide accessibility of the internet has altered the way we purchase anything from a television or a pair of shoes to a painting, a sculpture – or a photograph. Instead of being confined to geographical space we can now access the online galleries that exist around the world, enjoy their exhibitions and even become a client.

Stephan, who came to this country from his native Germany in his early

twenties, married, had children and a successful career in the software industry, made the decision a few years ago that he would open a photographic gallery. ‘It came from the tummy up – I pushed it down, it came up, I pushed it down. And finally it won,’ he says.

The idea was a serious one and needed to go through a gestation period in which Stephan developed his ideas and came up with a concept within which to work. ‘I wanted to represent a balance of photographers – those who are very well known and those who are just emerging.’ At present Albumen Gallery shows works by such famous photographers as Brassai and Colin Jones alongside less well known artists such as Ernst Schlogelhofer, Matthias Frei, Robert Conrad and Giulio Magnifico.

**S**tephan has realistic expectations for the gallery. ‘I want it to be commercially viable but I’m happy to let it grow sensibly,’ he explains. His

client list is building and he has recently taken on several new photographers. His aim is to grow his reputation. ‘I want to distinguish myself a little – selling isn’t the most pressing thing,’ he explains. In fact, one of his main interests is in educating clients who are new to collecting and he is happy to talk to them about their interests and give them advice on buying. ‘In the last 10 years buying fine art photography has become a lot more interesting. Clients don’t need to be spending a few million on a Gursky – it is happening in all the layers below that,’ he says. ‘In general, most clients spend around £500 on a print.’ He describes his clientele as being made up of those who pursue photography in a profound way and those who are more casual about it.

Added to his advisory service, Stephan is writing an online journal on the website which has reviews of events and books and other related photographic topics. The whole project is growing slowly and perceptibly. ‘I wasn’t at Photo London this year, but one day I might be,’ he says. ▶



Dogpatch Abandoned, from West Coast Impressions

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Dogpatch Mercedes, from West Coast Impressions



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B&W

Athletes, from California Beaches

## ALBUMEN GALLERY'S ADVICE ON COLLECTING

### THE BASICS

- ▣ Learn to understand the different print types, particularly with digital photography.
- ▣ Understand the significance of a vintage / later / posthumous print.
- ▣ Make sure the print is on archival paper.
- ▣ Look for proof of authenticity – artist signed, artist stamp, year.
- ▣ Understand what is meant by an unlimited or a limited edition – particularly in the case of digital photography.

### WHAT PERIOD TO BUY

- ▣ Unless you already have an interest in a particular period, go for a broad range.
- ▣ Lower price thresholds are a consideration with respect to contemporary emerging artists.
- ▣ In terms of investment, the period you buy from can be relevant – there has been recent rapid appreciation in 1960s and 70s prints. Second tier central or eastern European photographers from the 60s and 70s can be really good buys.

### WHAT TO BUY

- ▣ Buy what you like. For newcomers this is an interesting process of understanding your own tastes and interests. Gallerists can then introduce you to photographers who fall into your area of interest.



Pickup Driver, from West Coast Impressions

## PRICE LEVEL

- ▣ **Don't be afraid to buy unknowns.**
- ▣ **Don't blow your budget on one expensive piece – spread it so that you can afford several pieces.**
- ▣ **Often, photographs that fall into a lower price category appreciate more than the more expensive, better known pieces.**

*'In the last 10 years buying fine art photography has become a lot more interesting. Clients don't need to be spending a few million on a Gursky – it is happening in all the layers below that.'*

## WHAT TO LOOK FOR IN AN IMAGE

- ▣ **Does the photograph 'speak' to you? Look for the idea that informs the image and gives it depth and complexity, particularly with contemporary photography.**

## ALBUMEN GALLERY

**Stephan Schmid, Director**  
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**MATTHIAS FREI EXHIBITION**  
**West Coast Impressions and California Beaches** is on at the **Albumen Gallery** ([albumen-gallery.com](http://albumen-gallery.com)) from 1 to 31 July.

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To see more of Matthias Frei's work visit [freimatthias.com](http://freimatthias.com)

## INSPIRATION



SIMON WELLS

© Simon Wells



## CYANOTYPE WORKSHOP

It was the chance of a lifetime to win a free workshop in a top London darkroom with a day's tuition on how to print, using the cyanotype process. Four lucky readers were picked out of the hat and sent off into the blue... **Elizabeth Roberts** reports.

For some it was a first visit to a darkroom while for others it was a return – but either way for Anthony Evans, Hollie Quinn, Pat Wood and Simon Wells it was their first experience of using digital negatives and contact printing a cyanotype print. There was a lot to learn and only a day to do it in.

Lux Darkroom was co-founded by Constanza Isaza Martinez and Andrés Pantoja, both practicing fine art photographers and specialists in analogue photography. It was Constanza who took us through the process.

It was very much a hands on workshop. Unlike silver printing, cyanotype is safe in low tungsten light so there was no bumping into one another. It was time to set to work. Constanza explained that the process can be done in five (or six) steps.

*1 Separately, mix potassium ferricyanide and ferric ammonium citrate in water and then mix them together.*

*2 Paint the mix of chemicals on to absorbent paper with a brush or sponge.*

*3 Place the digital negative on the painted area and expose to UV light in a light box (or sunlight, although this is less predictable). The print will be a muddy grey at this stage.*

*4 Rinse the print thoroughly in cold water and the blue will emerge.*

*5 Place the print in a bath of diluted hydrogen peroxide and see the richness of the blue deepen.*

*6 Optional – place the print in a bath of green tea, coffee or builder's tea and wait for the blue to turn to a brownish black.*

It was as simple as that. The surprise came as we saw the prints emerge and discovered that some subjects suited the process better than others. Discussions ensued and, by the end of the day, each participant had their three star prints.

The consensus among the group was that it had been a really rewarding and creative experience and that each one of us couldn't wait to experiment further with cyanotype or venture into another alternative process. Which just goes to prove that the magic of the darkroom still holds fast.

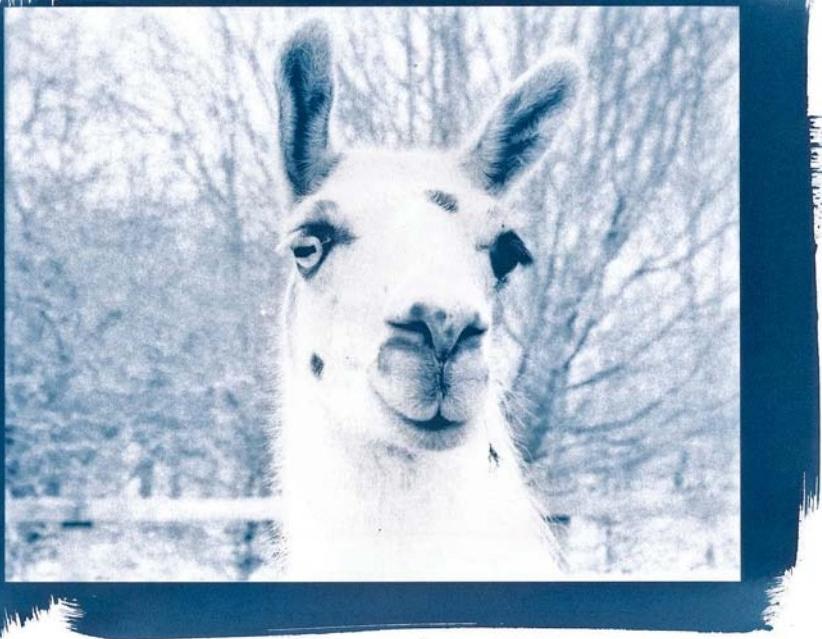


**48**

B&W

HOLLIE  
QUINN

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PAT  
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ANTHONY  
EVANS

© Anthony Evans

# A MODERN EYE

All images  
© The Brett Weston Archive

Shoair Mavlian, assistant curator of photography at Tate Modern, takes a look at the work of **Brett Weston**, who left behind an impressive body of black & white prints – the negatives of which he destroyed.



**Ice Formation 1955.**



**Tree Bark 1977.**

With a career spanning eight decades, the story of Brett Weston's life and work is a fascinating one and, although he was known as a prominent photographer throughout the 20th century, he seems to have slipped from conversation in recent years. My interest in Brett Weston was revived in 2012 when a large group of his work was gifted to the Tate collection, and it was through researching these works that I rediscovered an appreciation for his vast and prolific career.

Born in Los Angeles in 1911, Brett was the second son of photographer Edward Weston

*'Working exclusively in black & white, Brett was a master technician with the firm belief that making a print was equally important as capturing the image itself.'*

(1886-1958). In 1925, at the age of 13, he joined his father in Mexico where he was living with artist Tina Modotti. This move coincided with the end of his formal education and the beginning of his photographic practice. It was at this time that Brett began working as his father's assistant, and although Brett only lived in Mexico for little more than a year he often talked of the time fondly as being a transformative period in his life. By 1928, after returning to

the United States, Brett had his first solo show and in the years following his work was exhibited in several groundbreaking exhibitions including *Film und Foto* in Stuttgart, Germany (1929) and *Group f/64* in San Francisco (1932), both of which are recognised as two of the most important photography exhibitions of the interwar period in Europe and America.

His diverse practice could be categorised into the broad themes of landscape, the urban

environment and abstraction, however it is this early and sustained interest in the abstraction of the everyday which set him apart from other photographers of his time.

From the beginning he showed a great interest in questions of composition and form, seeking to capture line and shadow in the everyday. The selection of images shown here highlight the variety of ways Weston pushed the camera to capture abstraction in the landscape, be it the organic forms of clouds, mud, ice and sand dunes or industrial forms such as broken glass and architecture. Often the descriptive titles were the only way to identify the origin of the image.

Working exclusively in black & white, Brett was a master technician with the firm belief that making a print was equally important as capturing the image itself. His work is heightened by his use of high contrast black & white printing techniques, avoiding the mid tones, which often adds to the sense of abstraction in his work.

In 1991 on his 80th birthday, Brett famously destroyed all of his negatives. In an almost theatrical act that became a hot topic of conversation both in the media and among other photographers, Brett apparently set fire to his negatives, drowned them in water and deliberately scratched them to ensure no workable trace was left. By doing this he wanted to ensure that he was still in control of his work even after his death and that no-one would misuse his work against his wishes. This idea is summed up in the *New York Times* which reported at the time that, 'He did so, he said, because he felt he alone was capable of making the kind of print needed to express his vision fully.' Brett died at his home in Hawaii in 1993, and although his negatives were gone, he left behind a prolific body of work. Today the Brett Weston archive holds almost 20,000 prints, a near complete set of his work from his earliest prints taken in the 1920s when he was still a teenager, right up to the last photograph he took in 1993.

As part of our ongoing ambition to display photography



Pan and Grease 1976.

alongside other media, a selection of photographs by Brett Weston is currently on display at Tate Modern alongside work by

American painter Sam Francis. Although the two artists work in different media, both explore the relationship between landscape

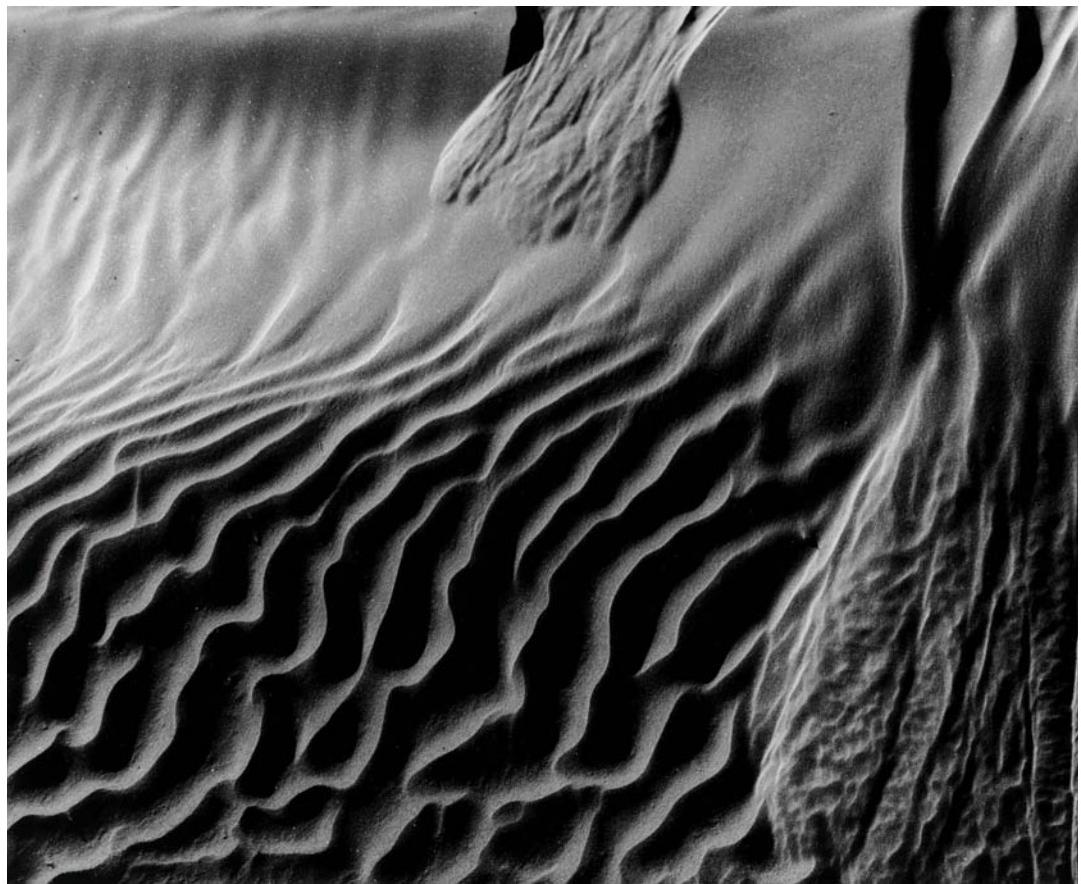
and abstraction. Francis's painting *Around the Blues* (1957/62) is a large-scale painting which can be interpreted as an ➤



Ice and Rock, High Sierra, California 1954.



Sand and Water c.1975.



YOU MIGHT  
ALSO LIKE...

**Imogen Cunningham (1883-1976)** is known for her depiction of the everyday natural landscape, particularly her close up botanical studies. Cunningham was also a founding member of Group f/64 (named after the smallest aperture on a large format view camera at the time) who sought to promote straight photography, sharp focused images with maximum depth of field.

Left **Dune**, 1969.  
Opposite **Banyan Roots**,  
Hawaii, c.1980.

54  
B&W

abstraction of the everyday landscape viewed from the air. The expansive scale in which Francis often worked allowed

him a freedom of movement across the canvas, meaning the paint often continued off the edge of the canvas. Similarly,

Weston's images of organic forms, although they are cropped and small in scale, give the impression of continuing beyond the frame, evoking the feeling of a larger landscape. His images, particularly the close

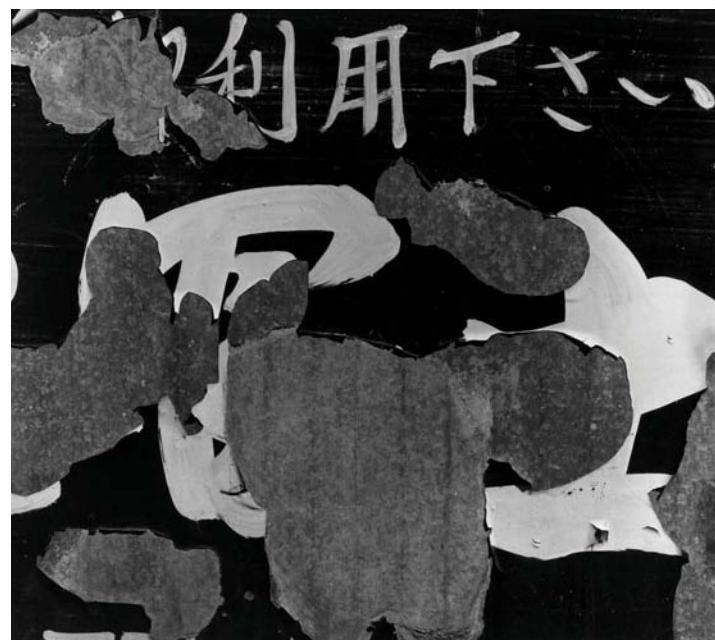
up abstractions, always begin and end outside the frame; he does not attempt to contain the image but instead lets it continue beyond the edge of the frame hinting at the vastness of the landscape and the natural world.

#### SAM FRANCIS AND BRETT WESTON

**Sam Francis and Brett Weston** is on display at Tate Modern in London until spring 2016 as part of the collection displays **Making Traces**, Level 2 East, Room 9.



Rock and Calligraphy, Japan 1970.



Graffiti, Japan 1970.



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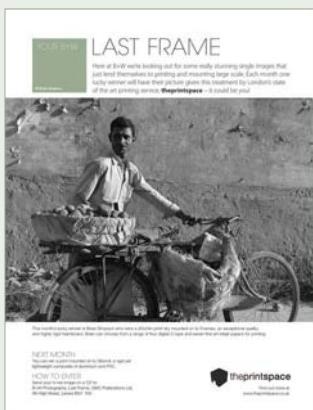
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# B&W FILM SERIES: 6

All pictures  
© Eddie Ephraums unless stated

On a trip to Romania, **Eddie Ephraums** meets a photographer dedicated to recording his village community. It's a thought-provoking and inspiring experience, but it also makes Eddie wary of using a translation app...



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B&W

Imagine travelling abroad with a single SD camera card that holds just 50 images. Imagine, also, that any mistakes can't be deleted and there is no way to check what's on the card until after you get back home. If the idea sounds crazy, then welcome to the world of film.

Fifty frames is the amount of medium format Fomapan ISO 400 Active I took on a recent trip to Romania. I thought that limiting myself would focus my thoughts. That was just the start of it.

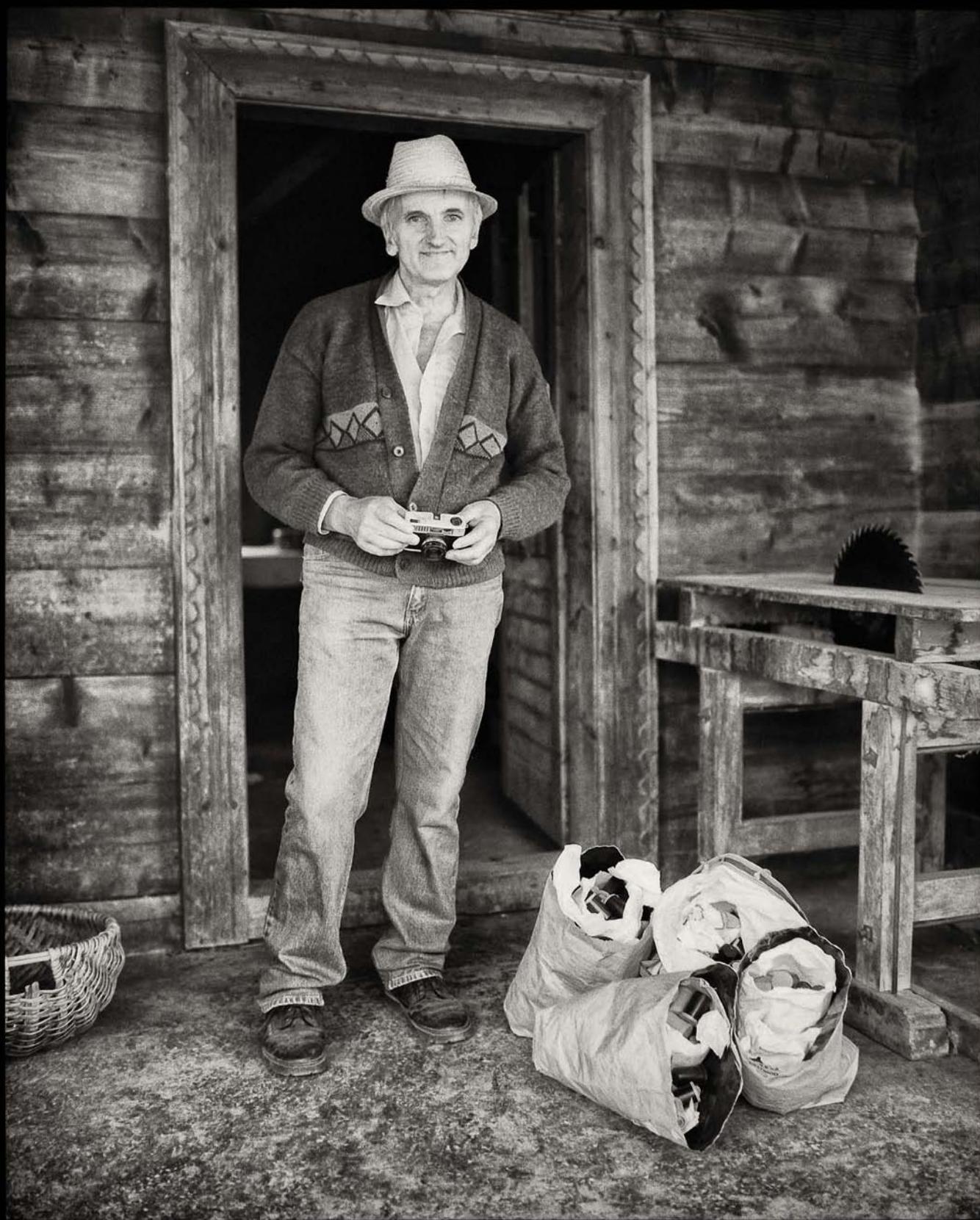
I went to Romania at the invitation of my friend and photobook mentee Ian Macilwain. He was there to promote a book I'd helped him with about the Maramures region's *kazan*, home-brew, backyard brandy stills. Like all good photo projects, Ian's is based on a passion for the subject and not just a love of photography. In his case, that passion took hold during a 1960s teenage roadtrip to the area on a Honda 50cc moped he'd won. ›

#### TIME FOR LUNCH

As well as my Fujifilm rangefinder, I also took a Fujifilm X-E1 as a back-up. I used it for the low light interior shot here that the ISO 400 film couldn't handle. The chicken wasn't on the menu, but joined us for its breadcrumb lunch.

*Fujifilm X-E1 with 18-55mm lens,  
1/30sec at f/3.5, ISO 1600*

RA



ROMANIAN VILLAGE PHOTOGRAPHER, VASILY OANEA

**Forget Raid digital back-up drives! Check out Vasily's photo archive of 700+ rolls of 35mm film, stored in carrier bags. These days he prefers the immediacy of a digital camera to his film compact, posting the day's images on Facebook. In contrast, I have moved back in time, to a craft world of film and handbound photobooks.**

*Fujifilm GF670, medium format rangefinder camera with 80mm f/3.5 lens, Foma ISO 400 film, developed in Prescysol EF*



In this recent visit Ian introduced me to local photographer

Vasily Oanea. For many years his passion has been to record his village community on film, capturing all manner of daily life, as well as photographing visitors like myself. In this age of the selfie, meeting Vasily got me wondering how many other photographers are as dedicated to their community as him. He has shot an incredible 20,000 images and counting.

Vasily's lived experience of the village had the sobering effect of making me feel like a photo tourist. I wondered what I had to say about the place that could be as insightful. The answer was to focus on what I felt an immediate connection with.

#### A PHOTOGRAPHER AT WORK

**Being a photographer often means long hours sat in front of an inanimate computer screen. For Vasily, being a village photographer also means sitting at his milking stool each day. What a wonderful contrast. I was eager to have a go, seen here in Vasily's photograph of me.**

*Fujifilm X-E1 with 18-55mm lens, 1/40sec at f/3.2, ISO 4000*

#### *I wondered what I had to say about the place that could be as insightful.'*

This was to make a portrait of my fellow photographer. To help, I relied on an English-Romanian translation app. But walking around the village with Vasily we immediately lost the Wi-Fi connection. To boot, the app struggled with his accent, coming out with such mis-translations as 'Yeah yeah yeah I love you'. It added to a memorable day.

Walking with Vasily made me reaffirm the nature of my photographic practice: my need to photograph my passions rather than focus on photography *per se*; to consider the role of my community and what part photobook making can play in it – and to create a wider audience for all of this.

Unlike Vasily's clearly defined village community, I find that

despite living in London mine is scattered further afield, around the UK and abroad. So I'm thinking of ways to better inhabit my local community. I've got a wonderful architect to help turn our open-plan living room and garden studio into a combined photobook mentoring and pop-up exhibition space. I've also employed a designer friend to work with me on my online village community, also known as my very neglected website. I've given myself the deadline of this issue to have it up and running. And, just like shooting film, there is no delete button to this now very public commitment.

EDDIE EPHRAUMS  
[envisagebooks.com](http://envisagebooks.com)



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U BEIN BRIDGE, MYANMAR

The converging lines on the bridge  
carry the eye through this scene  
but I felt it needed something  
more. Luckily, a dog strayed into  
frame to add scale and balance.

Canon EOS 5D MKIII with 17-40mm lens,  
1/60sec at f/11, ISO 100



TECHNIQUE

All images © Lee Frost

## THE FOCAL POINT

When you look at a photograph and it doesn't have a clear-cut point of interest it could be that it has a missing ingredient. **Lee Frost** trains his eye on creating a picture with impact.



One of the most important pieces of advice I picked up when I first became interested in photography (a long time ago!) was that a composition should be like a story, with an introduction to entice you in, a good plot to hold your interest and a powerful ending to make your attention worthwhile.

Even today, I still think about that when I'm framing a scene. The foreground interest is my introduction, grabbing the viewer's attention and leading the eye into the scene, the scene itself is the story, and the focal point is where that story comes to an end.

Now, not every photograph you take is going to have, or even need, foreground interest. Nor will every shot you take contain enough information to qualify as a 'story', but it can still make an interesting image. However, what the vast majority of images do need is a focal point – something for the viewer's eye to settle on and bring their visual journey around your masterpiece to a satisfying conclusion. Without that they'll feel cheated, in the same way you would if you read a book then found the ending had been torn out.

The focal point often serves another equally important purpose too. It adds scale, which in turn provides a sense of realism. Without scale, how is the viewer to know if what they're looking at is enormous or tiny? Again, not all images need a sense of scale to be successful and in some cases intentionally avoiding any reference

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B&W



TATE MODERN, LONDON

**Technically, this shot has two focal points – the two figures. However, because they're close together and the same size, they don't compete for attention.**

*Canon EOS 5D MKIII with 24-70mm lens, 1/125sec at f/4, ISO 1600*

to scale can be a good thing because it forces the viewer to look and think.

Equally, by adding a sense of scale you can often turn an ordinary image into an extraordinary one with a huge wow factor. A good example is when photographing a waterfall. The waterfalls we have in the UK are pretty puny and nothing to write home about. In Iceland, on the other hand, they're huge and impressive. You only become

aware of just how big and dramatic they are, though, when there's something in front to offer a sense of scale, which is usually a person. When that happens you stand there, awe-inspired by the might of Mother Nature. So by including a person in the composition you kill two birds with one stone – provide a focal point that the viewer's eye can settle on and also create a strong sense of scale that makes the shot really impressive.



EMBANKMENT, LONDON

**This composition relies on repetition for its appeal so it matters not that each tree acts as an individual focal point. Your eye isn't drawn to any one in particular but instead scans across the image from left to right.**

*Canon EOS 5D MKIII with 17-40mm lens, 1/400sec at f/9, ISO 400*



CIENFUEGOS, CUBA

**The rule of thirds is a handy device that helps you to achieve compositional balance. Here the boy has been placed on the right hand third and his head is on the top right intersection of the rule of thirds grid.**

*Canon EOS 5D MKIII with 14mm prime lens, 1/125sec at f/8, ISO 1600*

You don't always need a sense of scale, of course. Often the subject matter in a scene is more recognisable and familiar in terms of its size. We know that buildings are big, for example, and if they're narrow and thin with lots of windows then they're really big. Cars are a similar size. So are horses, or trees, or people. For scenic photographs, however, you generally do need a focal point and if it also happens to add scale, so much the better.

In landscapes all manner of features can act as the focal point – a barn in the distance, a single tree, a person, a tractor chugging across a field. It doesn't really matter what it is, providing it's relevant to the composition and does the job for which it's intended.

Other features in the scene can be used to direct the eye towards the focal point. Lines are an obvious one. A road, wall, fence, river, stream, path, furrows, ripples in sand, shadows – there are lots of elements in the landscape, both natural and man-made, that form actual or assumed lines and lead the eye into and through the composition. Diagonal and converging lines are the most potent of all because, try as we might, we can't resist following them.

Which brings us swiftly on to the next important consideration. Namely, having found yourself a focal point, where exactly do you position it in the composition? Novice photographers tend to place the focal point in the middle of the frame

because it seems like a natural thing to do and the obvious place for it to be.

In some situations, placing the focal point slap bang in the centre of the frame can work well and is something I often do myself. A single tree in the middle of a field lends itself to being placed in the centre of the frame, for example, because doing so adds symmetry to the composition. Also, the main argument against a central focal point is based on the assumption that it makes the image look rather static, which is considered boring. But static doesn't have to mean boring. It can mean quiet, peaceful, balanced. Not all photographs are destined to be tense and dynamic. Tranquility is a quality too.

K, now let's talk about the rule of thirds, just because we have to really in an article on the focal point. Stay with me – it won't take long. Hopefully.

This age-old compositional device was developed by painters to help them achieve visual harmony but it can be used just as well by photographers. All you do is divide your camera's viewfinder using two imaginary horizontal and vertical lines, so a grid is formed. By placing your focal point on any of the four intersections of the grid lines, it's said that compositional balance will be achieved.

I am inclined to agree, and don't mind admitting that I do actually use the rule of thirds from time to time, though it's more of an instinct now than a conscious act. I favour the two right hand intersection points. Reason? The eye naturally scans ➤

*'But if you want to avoid giving your camera club competition judge a seizure, it's probably better if you keep the horizon away from the centre of the frame.'*



CIENFUEGOS, CUBA

**By capturing passing cyclists using a slow shutter speed so they blurred, I was able to direct attention towards the revolutionary mural – my focal point.**

*Canon EOS 5D MKIII with 24-70mm lens, 1/15sec at f/16, ISO 400*



TATE MODERN, LONDON

The focal point can be used to add a dramatic sense of scale to a composition. In this shot, the tiny figure confirms that the interior must be enormous.

Canon EOS 5D MKIII with 17-40mm lens,  
1/160sec at f/5.6, ISO 1600

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B&W

◀ a photograph from left to right, so by placing the focal point towards the right side of the image, the viewer takes in more of it before the composition comes to a climax. Place the focal point on the left of the image, and the eye hits it too soon.

Of the two right hand intersection points, I favour the top one because the eye doesn't scan left to right in a horizontal fashion – it tends to travel diagonally, from bottom left to top right, so if the focal point is on the top right intersection the eye has further to go before it gets there and the

## EMPHASISING THE FOCAL POINT

If you want to direct attention towards the focal point more urgently, you need to make it stand out. A great way to do this is by using differential focusing, so the focal point is the only element in the shot in sharp focus while everything else is blurred. For that you need a telezoom lens set to its widest aperture – the longer the focal length and the wider the aperture, the better – so depth of field is minimal. I find that my 70-300mm zoom at 300mm and f/5.6 on a full-frame DSLR does a decent job. You also need to include elements in the scene that are closer to you than the focal point, so when you focus on the focal point those elements will be thrown completely out of focus to give a strong 3D effect where the focal point stands out prominently.

## MULTIPLE FOCAL POINTS

There's no rule I'm aware of that says you can only have one focal point in a composition. Sometimes it's impossible to avoid including two or more. Portraiture's a good example. If your subject is looking square on at the camera you'll see both eyes which means you have two focal points. However, this is a good example for another reason. If you do have two focal points and they're the same size – as eyes tend to be – then they don't compete for attention and you can enjoy both. The same applies if you have several focal points – if they're all the same size no single one stands out and your eye can drift around the frame, taking in one after the other like visual stepping stones. Where the focal points differ in size, ideally that difference should be great so the bigger focal point takes priority over the smaller one.

*Diagonal and converging lines are the most potent of all because try as we might, we can't resist following them.'*

viewer's attention is held for longer.

If you're really going for it, the rule of thirds grid can also be used to aid positioning of the horizon. If you hold the camera level, the horizon will run across the centre of the frame and divide the image into two equal sections – sky above, landscape below. I quite like that, especially when the focal point is also central. But if you want to avoid giving your camera club competition judge a seizure, it's probably better if you keep the horizon away from the centre of the frame.

A slight tilt of the camera will shift the balance – downwards to emphasise the foreground, upwards to make a feature of an interesting sky. In some situations this can be taken to the extreme, with just a tiny slice of sky visible at the top of the frame or an equally tiny slice of land at the bottom, but generally the horizon is best positioned either a third up from the base of the image or a third down from the top.

Given the choice, I like the sky to occupy the top third of the frame, with the focal point on the top right intersection. Do that and the



WANGDUE PHODRANG, BHUTAN

The young monk is the main focal point in this composition and although it works OK as a shot, I think it's even better when flipped horizontally so he's on the right side of the frame rather than the left.

Canon EOS 5D MKII with 70-200mm lens, 1/200sec at f/4, ISO 800



CIENFUEGOS, CUBA

Despite the fact that the opposite is often recommended, placing your focal point in the centre of the frame can work perfectly well. In this shot it was the most obvious place for it to be.

Canon EOS 5D MKIII with 70-200mm lens, 1/500sec at f/4, ISO 200

composition couldn't be more balanced if it was standing on its head on a tightrope.

Like all rules, of course, this one is there to be broken, and once you understand what purpose it serves and why it works, you can ignore it.

Being a bit of a rebel, I like to think that I can put my focal point wherever I like and to hell with the consequences. When emphasising scale, for example, I may place it close to the bottom of the frame, so there's more subject matter towering above it to get my point across. Sometimes it will be halfway up the frame and over to one side. It all depends on the subject and the situation.

I mentioned earlier that not all compositions can or need to be constructed like a storybook – portraits are one. You don't need a sense of scale when you shoot a face because we have a pretty good idea how big someone's mug is. Neither do you need a lead-in to subconsciously be drawn into the photograph because there's something far more potent that attracts your attention – the subject's eyes.

Try looking at a good portrait and not go straight to the eyes. It can't be done. They tell us a heck of a lot about the person depicted – if they're happy or sad, healthy or ill, confident or nervous. They are the focal point and the story all rolled into one.

The eyes have it – so make sure they're sharply focused. Blurry noses and chins

and cheeks are fine, but blurry eyes are not.

Does it matter where in the frame the eyes are when you compose a portrait? Again, it depends on the situation. Lots of photographers put the eyes in the centre – makes it easier to focus on them for a start. But I prefer to push them further up the frame, so they're about 1/3 from the

top. I tend to do this instinctively as for me it seems more balanced, even though I often end up chopping the top of my subject's head off. I also find myself positioning my subject's head to the right of centre for the same reason. It's a personal preference – even though, heaven forbid, I'm technically following the rule of thirds!



TODRA GORGE, MOROCCO

A person's eyes form the focal points in portraits, so make sure they're sharply focused and ideally looking straight at the camera.

Canon EOS 5D MKIII with 70-200mm lens, 1/640sec at f/4.5, ISO 800

## TECHNIQUE

All images © Tim Daly

### PHOTO PROJECT 23:

# COAST

Where the sea meets land and sky and the light is glorious – the British coastline offers a wealth of subject matter from geology to beaches, and everything in between. **Tim Daly** signposts the way.

**B**ritain's coastal landscape offers a magnificent opportunity to create a personal project where you can access a wide variety of subjects and themes. Many artists and photographers have worked along our coastline, drawing inspiration from the special quality of light, warm microclimates and the extraordinary meeting of sea, sky and headland.

Whether you have an interest in history, environment, culture or communities, your nearest stretch of coast will have plenty of subject matter ready for you to pit your wits against. If you can limit your shoot to a single day or a weekend you'll be much more focused and discerning during the actual picture taking process.

For this project we'll be picking a nearby location and exploring one of the theme ideas below.

#### SECTION 1: THEME IDEAS

Shooting the coastline is effectively a 180-degree activity, so you'll need to plan your visit to coincide with the best light and perhaps tidal conditions. Pick one of these theme ideas to pursue.

##### 1 THE PROTECTED ENVIRONMENT

Environmental and ecological concerns restrict the ways in which our coastal landscape is developed, yet it's ongoing change is very much worth documenting. Photographer Jem Southam has been making images of the vulnerability of the coastal landscape in the UK and France for the last 20 years. Southam's book, *Rockfalls, Rivermouths, Ponds: The Shape of Time*, chronicles the ongoing flux of our natural coastal environment through beautifully composed large-scale prints.

Research your local coastal landscape and see if you can find an area that is currently undergoing remediation, or a small hamlet that suffers from excessive tourism, like this example from Port Isaac in Cornwall. Before you go out shooting, check the Environment Agency website, as they have a very detailed section charting all the current schemes for managing flood and erosion – this might give you some ideas to chew over.





## 2 POST-INDUSTRIAL LANDSCAPE

Chris Killip's seminal black & white images in his book *Seacoal* chronicle the working lives of scrimpers and gatherers of waster coal deposited in the sea by the nearby heavy mining industry in Northumberland.

Along many stretches of our coast lie such post-industrial ruins as power stations, coalmines and factories. Research your local coastline and see if you can dig up some history on former heavy industry. Remember, there may be only tiny remnants left to shoot, but as this example shows in North Wales, even smaller fragments can still symbolise complex histories.



## 3 SEA DEFENCES

Since Napoleonic times, our coastal seafront has been protected by all manner of structures, including castles, Martello towers, forts and even sea forts built offshore. Many of these structures are still accessible to us and some are in private hands. The Maunsell Sea Forts in Red Sands in the Thames estuary can be visited by boat and still look as surreal as a scene from *War of the Worlds*.

Investigate access to such a building then see if you can record some of the original features. This example shot at Fort Perch Rock shows the cast-iron gun emplacements overlooking the Mersey.

## INSPIRATIONAL QUOTE

*'This then: to photograph a rock, have it look like a rock, but be more than a rock.'* Edward Weston

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## 4 UNDER THE BOARDWALK

Boardwalks and promenades are the arteries of seaside towns, funnelling people to and from the resort. Coney Island is New York's nearest seaside resort and is easily accessible by subway from Manhattan. The resort is a favourite haunt of Magnum photographer Bruce Gilden, who has a special knack for both seeing and conjuring up the unexpected from ordinary surroundings.

Visit your local seaside resort and spend some time watching the activity on the seafront roads, paths and pedestrian routes. Early morning is a good time to capture the resort gearing up to full speed, while the holidaymakers' evening parade between 5-8pm, made famous in Italy as *la passeggiata*, is fast becoming adopted elsewhere.



## 5 SEASIDE MODERNISM

The recession-stricken years of the 1930s were hardly a glamorous time for everyone, but the era did produce some spectacular modernist buildings along our coastlines. Bexhill-on-Sea's De La Warr Pavilion and the Saltdean Lido (pictured here) are two examples of gleaming white architecture that we can still enjoy visiting today.

In addition, there are many hotels, holiday camps and piers that still evoke that brief interwar period of style. The informative Seaside History website is a good place to start, listing a huge range of places to visit alongside some vintage images to start you thinking (see URL on page 71).

## SECTION 2: MANAGING LIMITED TIME

If you haven't got the luxury of time on your side then consider one of these project plans with built-in start and end points. Remember, some of the best projects have been made in a day or less – Krass Clement's legendary book *Drum* was shot in an Irish pub during a single evening and on only three rolls of film.



### 1 ARTISTS' OPEN STUDIOS

Many small coastal towns have their own creative communities that organise open access to workshops through artists' open studio schemes. Apart from the work on show, artists' studios are full of intriguing things and materials and can be a rich source to photograph. St Ives in Cornwall hosts a number of artist studio collectives, the most famous being the Porthmeor Studios where many well known artists have worked. This example was taken inside one of the studios that backs on to the beach. Many have a rich history and impressive roll call of previous occupants, as well as being stuffed full of visual subject matter.

Check out 60s photographer John Deakin's wonderful pictures of the studio of painter and all-round raconteur Francis Bacon.

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### 3 CIRCULAR HEADLAND WALK

Walking with a rucksack full of camera gear can be dispiriting if you've got to trudge back the same way at the end of your day. A better way of approaching this is to plot a circular walk using one of the many excellent online resources such as National Trail, Walk Highlands and Coastalway (see URLs on page 71).

Walking a steep headland can give you access to some spectacular viewpoints, especially if you carry a long lens to pick off details of distant subjects. From such a high viewpoint, as this example shot in the West of Ireland shows, you can really start to see the scale of human settlements against the natural landscape.

### 2 THE MOUNTAIN PILGRIMAGE

Although the famous pilgrimage takes place up Ireland's Croagh Patrick mountain on the last Sunday of July each year, the place has enough visual interest and history to make any date worthwhile, as this example shows.

Set in County Mayo on the west coast, the mountain has been photographed by many luminaries over the years, including Martin Parr and Josef Koudelka. The climb up and down will take you about three hours and if the weather is changeable you'll see some spectacular mists, rain and even snowstorms. The mountain is rich enough to support a people-based or a landscape project and you'll have more than enough to shoot in a single day – but possibly sore feet afterwards.

## SECTION 3: NARRATIVE TONE

In all photography projects it's worth considering not just what story is to be told, but how you are going to tell it.



### 1 DEADPAN HUMOUR

Descended from conceptual artists and photographers such as Ed Ruscha and Keith Arnatt came a kind of deadpan humour that is hard to ignore. Working in this manner allows you to pick out smaller details and incidents that occur along your shoot, like this example found in Hastings.

Rather than trying to score individual, epic images, this way of working plugs into your immediate street-level observational skills and works really well in a series or small book.



## 2 MAKING WORD ASSOCIATIONS

Words are everywhere – as signage in even the most protected landscapes and on every surface in towns and cities.

Find and shoot examples of visible words in your chosen location, collecting them together at the end of your project to produce a montage of different signs and symbols. Use your viewfinder to crop and arrange words to fit your purpose, as this example shows.

Check out Walker Evans' book *Signs* for some inspirational examples collected by the photographer who also amassed a collection of actual street signs towards the end of his career.

*'Words are everywhere – as signage in even the most protected landscapes and on every surface in towns and cities.'*



## PROJECT OUTCOME

Aim to create a final set of four images and try to convey as much texture about your chosen location as possible.

## SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures.

Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.



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B+W

## 3 YOU AS THE TRAVELLER

A different way of approaching the project is to place yourself (rather than the scenery) at the centre of the story. Much used by travel writers, who view the world through filters of their own imagination, this way of working allows you to record your own passage through the landscape – such as the places you stayed and the people you met.

Robert Frank's great book *The Americans* is arguably as much about him as the locations he visited.

## RESEARCH IDEAS

**The British Seaside Holiday** □ [seasidehistory.co.uk](http://seasidehistory.co.uk)

## PLACES TO VISIT

**Croagh Patrick mountain** □ [croagh-patrick.com](http://croagh-patrick.com)  
**St Ives artists' studios** □ [schoolofpainting.co.uk](http://schoolofpainting.co.uk)

## WALKING ROUTE PLANNERS

□ [coastalway.co.uk](http://coastalway.co.uk)  
□ [walkhighlands.co.uk](http://walkhighlands.co.uk)  
□ [nationaltrail.co.uk](http://nationaltrail.co.uk)

## INSPIRATIONAL BOOKS

**Chris Killip** *Seacoal*  
**Jem Southam** *Rockfalls, Rivermouths, Ponds: The Shape of Time*

## TESTS AND PRODUCTS

All images © Lee Frost

Launched at Photokina last year to celebrate the M-system's 60th birthday, the M-A (type 127) is the latest addition to Leica's family of 35mm rangefinders, and underscores the company's dedication to keeping film photography alive.

Simplicity is what the M-A is all about – this camera has been stripped down to the bare minimum. The all-metal body is entirely mechanical – so much so you don't even need a battery! It doesn't have any kind of integral metering system either, so in order to determine correct exposure you need to either use a handheld meter or stick a finger in the air and guess! The shutter speed is then set using a dial on the top plate, in full stop increments only, and the aperture is set manually on the lens in half stop increments. This is how it used to be, people. Some of you may remember but many won't.

On the rear of the body is an ISO dial with speeds marked from 6-6400, though it doesn't actually do anything other than



£3,200  
(body only)

# LEICA M-A

This all-manual, all-mechanical rangefinder is about as far removed from new technology as you can get. **Lee Frost** goes analogue.

remind you what the speed of the film inside the camera is. I used Kodak Tri-X 400 for the purpose of this review, which Leica are promoting as the M-A's favourite film as it too was 60 years old last year. ISO 400 is a good speed for general use. Remember, you can't switch ISO willy-nilly with a film camera like you can with your digital SLR, and changing film mid-roll to something faster or slower is a faff.

Loading film is quick and easy. Just unlock and remove the baseplate, drop a roll of film

### LIKES

- Well balanced and weighty
- Optical quality
- Compact size
- Build quality
- Simplicity

### DISLIKES

- The cost
- Lack of metering
- Limited lens range

back on, advance to frame and you're ready to roll. The film advance leader is velvet smooth and takes you to the next frame in a single crank – cocking the shutter at the same time – while the window next to it tells you which frame number you've reached. When you get to the end of the roll, flip the rewind lever on the front of the body, pull up the knurled rewind wheels and turn anti-clockwise to wind the exposed film back into the cassette so it can be removed from the camera.

into one end, pull the leader across to the other, check the sprockets are engaged by lifting the back flap, pop the baseplate



PORTOBELLO ROAD MARKET, LONDON

The M-A's coupled rangefinder automatically corrects for parallax error, so even if you're shooting close-ups you can still compose accurately.

Kodak Tri-X 400 film, 1/125sec at f/5.6



NOTTING HILL, LONDON

As expected, image quality from the Leica M lenses is unbeatable and the shots I took with the M-A were crisp and contrasty.

Kodak Tri-X 400 film, 1/250sec at f/8



*'Tipping the scales at over half a kilo, the M-A is heavy for its size, but it feels fantastic in the hand – solid, well made and well balanced.'*

Focusing is completely manual. The M-A has a coupled rangefinder, so even though you're not looking through the lens like you do with an SLR, you can still focus accurately. All you do is adjust focus until the two images you see in the rangefinder line up.

Once the shutter is cocked, the image composed and focused, it's then a case of squeezing the shutter to take the shot. The shutter release on the M-A is well damped to reduce the risk of you vibrating the camera, and the shutter itself is wonderfully quiet.

The only other features are a threaded cable release socket in the shutter release so you can fire the shutter using a traditional

remote release; a tripod socket on the far right of the baseplate; a mechanical self timer lever on the front of the body and a hotshoe on the top plate so you can fit a flashgun. The flash sync speed is 1/60sec and there's a flash symbol on the shutter speed dial to remind you. That's it!

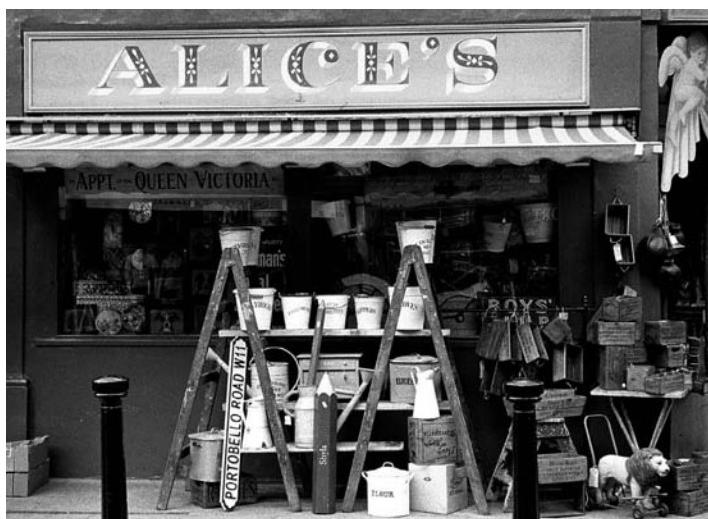
Tipping the scales at over half a kilo, the M-A is heavy for its size, but it feels fantastic in the hand – solid, well made and well balanced. There's no need to worry about the battery running out either, though having to change films after 36 shots is a shock when you're used to memory cards that take hundreds, even thousands!

Initially I found the split-image focusing tricky, but within half



#### TECHNICAL SPECIFICATIONS

Price	£3,200 (body only)
Format	35mm film (24x35mm)
Lens System	Leica M-lenses 16-135mm
Lens Mount	Leica M-bayonet
Shutter	Mechanical horizontal rubberised cloth focal plane
Viewfinder	Coupled rangefinder with auto parallax correction
Focus	Manual only
Exposure	None
Metering	None
Shutter Speeds	1-1/1000sec + bulb
Flash Sync Speed	1/60sec
ISO Range	6-6400
Flash	X-type synchronisation hotshoe, first curtain sync
Construction	One-piece metal body with brass top and base plates
Tripod Socket	Standard 1/4in
Dimensions	138x38x77mm (LxDxH)
Weight	578g (body only)



PORTOBELLO ROAD MARKET, LONDON

**Compact and discreet compared to most SLRs, the M-A is a great camera to use when you're walking the streets, shooting anything that catches your eye.**

Kodak Tri-X 400 film, 1/125sec at f/11

an hour I'd got to grips with it and was able to focus quickly and accurately. Obviously, there's no image stabilisation to help you out, but even shooting at 1/30sec I felt confident the shots would be sharp thanks to the quiet shutter and lack of mirror slap – being a rangefinder, the M-A has no reflex mirror.

As expected, the images produced by the M-A are stunning – pin sharp, contrasty and with a wonderful tonal

range. Leica lenses are the best in the world bar none, though with prices starting at over £1,000 per lens, you'd expect them to be – a body and three lenses will set you back over £6,500!

I really enjoyed my time with the M-A. It's a beautifully made camera that I felt honoured to have in my hands – it reminded me what photography used to be like. But, unless I win the lottery, the M-A will never be more than a pipedream!

#### VERDICT

**Leica do what they do better than any other manufacturer and in the M-A they have stuck to tried and tested principles to produce a camera that's beautifully crafted and a joy to use. It looks fantastic, feels amazing and image quality is second to none. But at over £3,000 body only, plus another £1,000 for the Summarit 50mm f/2.5 lens I took the test shots with, you need to be pretty committed to film to splash out that amount of money.**

#### RATINGS

► HANDLING	86%
► PERFORMANCE	82%
► SPECIFICATION	78%
► VALUE FOR MONEY	70%

79%  
OVERALL

# THE SMART GUIDE TO PHOTOGRAPHY

Excellence in photography is rare but when you see it you really know it – and it doesn't matter in the least what it was shot on, says **Tim Clinch**. What really counts is the image, not how it was made.

In every area of life there comes a moment when you realise that things have changed and, without going too far over the top, I believe we have just witnessed one in the world of mobile photography.

Photographer Julian Calverley has just published a book of landscapes, *iPhoneonly* ([juliancalverley.com/books/iphoneonly](http://juliancalverley.com/books/iphoneonly)) all shot on his mobile phone, that are so exquisite, so beautifully crafted, so painterly and just so good that I firmly believe that no-one who sees them can be in any doubt whatsoever about the validity of this medium.

Calverley is a very talented professional photographer at the top of his game. He regularly shoots for a list of clients that would be the envy of most – Aston Martin, Marks & Spencer, Siemens – the list on his website is endless. His book is a real

game-changer, and what I like about it most is that it sums up perfectly my philosophy about mobile photography.

First, foremost and by far the most important thing to say is that Calverley's pictures are beautiful photographs. They are not beautiful mobile photographs, or beautiful snapshots, or beautiful faux-vintage, over-treated iPhone pictures. They are just lovely. Really lovely.

**C**alverley explains that he only used one app to process all the pictures, the mighty Snapseed. As he said in an interview with the [iphonephotoschool.com](http://iphonephotoschool.com) website, 'I use just one app, and that's Snapseed. I find it very quick and easy to use. I generally dial most things back and spend just a minute or two working on an image. The textures were introduced using

the Vintage filter, but the recent Snapseed upgrade has changed that, so the Retroflex filter is where the textures are now found. But I'm using them far less often these days, if at all.' The usual criticisms aimed at this sphere of photography simply don't apply. He should have used a proper camera (he shouldn't, he uses a proper camera all the time, these are just different). Anyone can take a decent picture with a camera phone, it's too easy (not like these they can't; it's still, I'm delighted to say, all down to having a great eye). All mobile photography looks the same (these don't). Mobile photography all looks faux-vintage (not necessarily, these don't).

So, thank you Mister Calverley. You have achieved something great. Something that will undoubtedly annoy a few people, but something you should be immensely proud of.



## APP NEWS

My go-to app (and, for that matter, Julian Calverley's!) – Snapseed has had an upgrade and been improved.

Yes, I always dread improvements. One of the downsides of mobile photography is that – with the speed that technology moves – companies seem to be reluctant to let things stand still for too long and very few of them can resist an upgrade. Fear not though. It seems that the latest upgrade to Snapseed is actually quite an improvement and, with a couple of tiny reservations, a success.

## THE PROS

- 1 Something the cameras in our phones have always struggled with is blown out highlights. In the Tune Image toolbox the Highlights setting is really useful – similar to what you can achieve with Lightroom, it solves a common problem with ease.
- 2 The Transform tool. I have been using the great SKRWT app for this for ages now but, sadly for them, it's just become redundant as this little cracker means I can do pretty much everything I need to correct uprights etc. without leaving Snapseed. Excellent.
- 3 The Grainy Film filter. My relationship with grain has, over the years, been a tricky one. This tool is a very good and, importantly, very subtle way of introducing it into your pictures.
- 4 Masking is available in the Snapseed upgrade. This allows you to isolate sections of an image for detailed editing by using the Selective tool. I find this particularly useful for skies.
- 5 The Noir and the Black+White filters. Obviously important for our readers, the Black+White options are excellent and much improved. The Noir filter gives a lot of new, subtle and adjustable monochrome effects.

## THE CONS

- 1 The interface. I don't like it as much as the old one, but am prepared to accept that this might simply be because it's new and I'd got used to the old one. This is, after all, the first major upgrade in two years. An awful long time in mobile photography terms.
- 2 It's slower to use. I seem to spend an awful lot of time tapping the + sign in order to return to where I was, or to cancel something I'd just altered. Again, this is all relative. It's *slightly* slower...

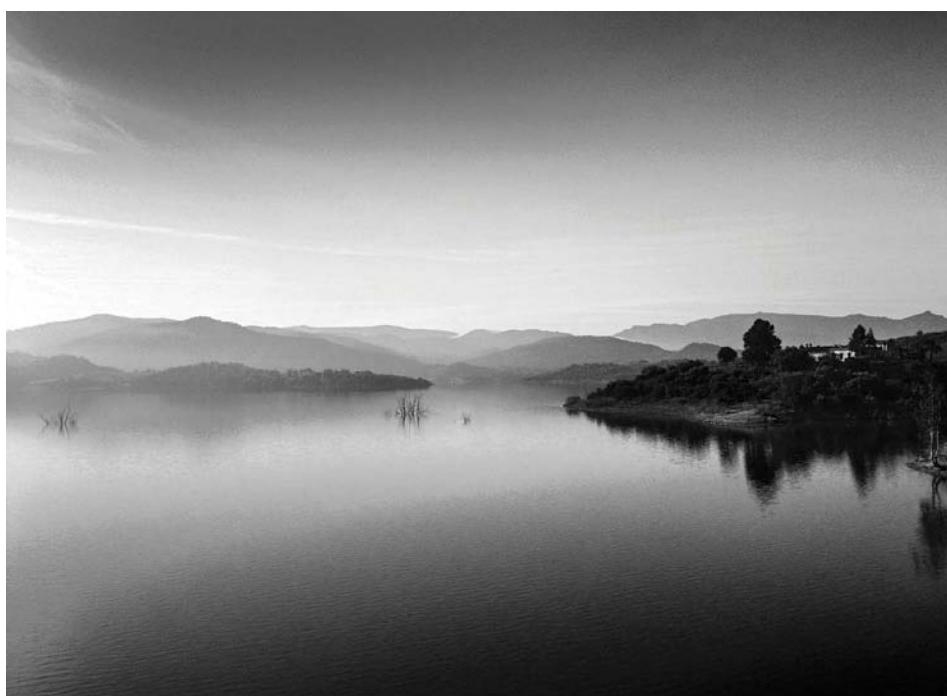
## THE VERDICT

Good. In fact, very good. An upgrade that has worked and not made things too complicated. The developers are to be congratulated in getting things right without taking away the simplicity of use. Nice to see. Well done chaps!



## THE PICTURES

All the pictures shown here were taken on a recent shoot at an amazing hunting lodge in southern Spain and all processed using the new tools and filters in the Snapseed upgrade that I've mentioned.



# CHECKOUT

Monopods are light and compact but strong enough to do the job of a traditional tripod – perfect to have in the studio or when you're out and about. **Daniel Calder** looks at six of the best on the market.

## BENRO MACH3 MMA38C

### INcredibly Strong

**B**enro's latest range of Mach3 tripods and monopods are constructed from nine layers of carbon fibre, which sounds like a sales gimmick until you see that the MMA38C monopod can take an astonishing 18kg load. Inevitably this makes for a chunky design but it's comfortable to hold and, most importantly, light to carry.

The broad rubber twist locks allow the leg to extend quickly and with little effort. Just like the Gitzo locks, it is possible to unscrew them completely but this shouldn't really happen as they require such a small rotation to unlock. The 'ball and socket' foot allows the monopod to change angle while remaining flat to the ground. Despite its large surface area and dimpled texture it doesn't provide a lot of traction on slippery surfaces.

There's an attractive flash of blue just under the top plate and inside the top twist lock to confirm the premium feel of this product, but this is offset by a basic wrist strap and a foam grip that moves when twisted towards the bottom.

### TECH SPECS

**Material** Carbon fibre  
**Maximum load** 18kg  
**Closed length** 54.5cm  
**Extended height** 158.5cm  
**Weight** 580g  
**Guide price** £120  
**Contact** benro.com

### LIKES

- Nine layers of lightweight carbon fibre
- Supports an 18kg load
- Great twist locks rapidly extend the legs

### DISLIKES

- Basic wrist strap
- Foam grip rotates when twisted
- 'Ball and socket' foot could do with more grip



## GITZO SERIES 2 6X FOUR-SECTION MONPOD GM2541

### BEAUTIFUL SIMPLICITY

**G**itzo has upheld the highest manufacturing standards to construct the simplest of designs in its Series 2 6X Four-Section Monopod. Made in Italy from Gitzo's 6X carbon fibre, it is incredibly light yet chunky, durable and substantial to hold. It can comfortably take a 12kg load.

A bonded foam covering provides good grip and added comfort on cold days. Three wide, rubber twist locks release the legs to extend in four sections. The locks couldn't be any quicker, stronger or easier to use and allow you to extend the legs to any length. Just beware of unscrewing too far as it's possible to take the rubber barrels off completely. A good quality wrist strap provides extra security when holding the monopod.

Measuring a mere 53cm when closed, the monopod is as compact as any product on test and with the wrist strap's plastic clip it can be attached to a belt or bag for hands-free carrying. A tough but yielding rubber tip is the point of contact with the ground.

### TECH SPECS

**Material** Carbon fibre  
**Maximum load** 12kg  
**Closed length** 53cm  
**Extended height** 160cm  
**Weight** 600g  
**Guide price** £197  
**Contact** gitzo.co.uk

### LIKES

- Lightweight carbon fibre
- Compact, but substantial
- High-quality construction
- Excellent twist locks rapidly extend the legs

### DISLIKES

- Twist locks come off if unscrewed too far
- Expensive

## MANFROTTO NEOTEC MONOPOD 685B

### ONE-HANDED OPERATION

The Manfrotto Neotec 685B monopod is by far and away the most innovative product on test. Thanks to its unique safety lock mechanism found at the top of the monopod, you only have to pull the leg to extend it – there are no levers or twist locks to undo at all. When you stop pulling, the leg is automatically locked at that position.

Alternatively, the plastic lever near the bottom of the device can be pushed down with your foot, which holds the monopod in place while the leg is pulled upwards. This novel idea allows the monopod to be used one-handed. Genius!

Collapsing the leg is just as easy: while your little finger releases the safety lock you squeeze the grip and push down to shorten the leg. Other features include an adjustable wrist strap, a dial under the mounting plate to screw the thread into the camera and a brilliant rotating ‘ball and socket’ rubber foot supporting the monopod, which allows the foot to stay flat at all times.

### TECH SPECS

**Material** Aluminium  
**Maximum load** 8kg  
**Closed length** 74.5cm  
**Extended height** 170cm  
**Weight** 1.08kg  
**Guide price** £119  
**Contact** manfrotto.co.uk

### LIKES

- Brilliant ‘ball and socket’ rotating foot
- Can be operated one-handed
- Rapid extending without any levers or locks

### DISLIKES

- Foam grip is too low when the monopod is extended
- Heavy aluminium construction
- Wide, bulky handle

*‘The Manfrotto Neotec 685B monopod is by far and away the most innovative product on test.’*



*‘Considering the Slik Pro Pod 600 is so incredibly cheap you may be surprised to learn just how good it is.’*



## SLIK PRO POD 600

### ABSOLUTE BARGAIN

Considering the Slik Pro Pod 600 is so incredibly cheap you may be surprised to learn just how good it is. Using titanium alloy instead of carbon fibre has saved money, but it still comes in at a very modest 600g, which is as light as the Gitzo option. It's only a fraction longer when closed too, measuring 53.5cm, while extending to the same length of 160cm. So far, so good, but the devil is in the detail.

The wrist strap is thin and perfunctory, while the foam grip is spongy and moves around the pole if you twist it. It depends on how much these small things matter to you as to whether you'll be happy to pay any extra. The clips are big and industrial looking, but they are easy to lever open and push shut. They lock the leg securely at any point so you can get the precise height required. If I'm being picky, the domed rubber tip could offer more grip for use on hard, slippery surfaces.

### TECH SPECS

**Material** Titanium alloy  
**Maximum load** 5.5kg  
**Closed length** 53.5cm  
**Extended height** 160cm  
**Weight** 600g  
**Guide price** £43  
**Contact** sliktripod.co.uk

### LIKES

- Lightweight titanium alloy construction
- Chunky, easy to use locking levers
- Amazingly low price

### DISLIKES

- Domed tip could do with more grip
- Foam grip rotates when twisted
- Perfunctory wrist strap

## VANGUARD VEO CM-264 OUTDOOR OPTION

With its athletic styling, reminiscent of a walking pole, and some carefully thought out features, the Vanguard VEO CM-264 is fully prepped for the great outdoors. Its neat and slender design makes for an extremely lightweight monopod, while its carbon fibre tubing guarantees strength and rigidity.

Construction throughout is almost faultless. A rubber grip, similar to the type found on golf clubs, is comfortable to hold in all weathers, while a plastic flip-top cap covers the thread on the top plate. The adjustable wrist strap is soft, comfy and fits in with the overall design scheme. There's also a carbine clip for attaching the monopod to a rucksack.

The rubber foot is equally clever. Shaped like a bell, its broad shape and grooved rubber finish provides a flat base from which the monopod tilts and rotates. Then, if you find yourself in rocky terrain, you can screw it upwards to reveal a metal point for jamming into harder surfaces. Three compact alloy clips allow the legs to extend and close without any effort.

### TECH SPECS

**Material** Carbon fibre  
**Maximum load** 6kg  
**Closed length** 54cm  
**Extended height** 160cm  
**Weight** 460g  
**Guide price** £100  
**Contact** vanguardworld.co.uk

### LIKES

- Near faultless construction
- Slender and lightweight
- Rubber grip for any weather
- Excellent foot design for all surfaces
- Comfy, adjustable wrist strap

### DISLIKES

- Alloy leg clips may not be as weatherproof as other parts

*'With its athletic styling, reminiscent of a walking pole, and some carefully thought out features, the Vanguard VEO CM-264 is fully prepped for the great outdoors.'*



*'The Velbon Geo Pod E54 is a great value, super light, no-nonsense monopod.'*



## VELBON GEO POD E54 SUPER LIGHT

The Velbon Geo Pod E54 is a great value, super light, no-nonsense monopod. For the meagre outlay of around £75 you get a carbon fibre product that weighs a shade over 450g – one of the lightest monopods on test. Its slim design closes down to a mere 53cm and extends to an impressive 167cm, providing a little extra height to its similarly sized competitors.

At this price, corners must be cut somewhere and the webbing carry strap is sewn on with little regard for appearance to a thin, hard metal plate that could be painful if knocked against your hand or wrist. The comfortable foam grip also rotates at the bottom if twisted. Three plastic, sprung-loaded clips unlock the legs. They are smaller than the Slik versions and a little less easy to open and close. The small, domed rubber foot is quite hard but offers enough grip for most surfaces.

To complete the package, a holster is included so you can carry the monopod on a backpack without wasting a pocket.

### TECH SPECS

**Material** Carbon fibre  
**Maximum load** 4kg  
**Closed length** 53cm  
**Extended height** 167cm  
**Weight** 458g  
**Guide price** £75  
**Contact** velbon.biz

### LIKES

- Super lightweight carbon fibre construction
- Good value monopod
- Slim and compact build

### DISLIKES

- Roughly sewn wrist strap
- Foam grip rotates when twisted
- Hard metal plate could knock your wrist when carrying

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# A FORTNIGHT AT F/8

In an age of the mass production of photography, **Tim Clinch** warns against the dangers of over exposure. Be selective, he advises, and only look at the very best. That way you won't get as grumpy as he is this month...

**W**hen I was a kid I loved music. In fact, I was obsessed with it. It pretty much ruled my life. I dreamt of being in a band and being on Top of the Pops (yes kids...there really were

only two channels back then) and my week was completely ruined if my copy of *Melody Maker* didn't arrive on a Thursday morning.

Part of it was, I guess, the fact that I was just a kid, and obsessions are common in our

teenage years, and part of it was, I suspect, that I was growing up in pretty much the golden age of pop music – Beatles, Stones, Hendrix etc. Whatever it was though, it felt good.

Nowadays, however, I listen to

very little music. Yes, the sound of Roy Orbison's *Only the Lonely* wafting out of an open window somewhere can still bring a lump to my throat, and the first few seconds of *Purple Haze* still covers me in goosebumps, but time actually spent actively listening to music? Very little.

I was talking to my great friend and wonderful photographer John Mason the other day. We go back a long way, me and Mr Mason; way back to the days when we both had studios in adjacent streets in what is now the millionaires' district of Clerkenwell.

As usual, talk turned to photography, and John was telling me about a recent trip of his to Japan and some pictures he'd taken there. I've not visited, but his descriptions of the place were fascinating and made me want to.

**T**he point of all this preamble, and the conclusion that we both came to was that we were both teetering on the edge of being a tiny bit bored with photography for the very same reason that I now hardly listen to music. There's simply too much of it around. And this goes for so many things. Football, food, you name it. It's overkill.

We've all read the statistics, I'm sure. More pictures put on Facebook last year than were ever taken in the history of photography etc...and there is an awful lot of it about. EVERYONE has a camera, EVERYONE is a photographer, EVERYONE is an artist. Please don't get me wrong. This can only be a good thing. It is making everything more democratic and surely cream will always rise to the top BUT...

One of the consequences of the massive amount of photography around is the seemingly endless amount of pigeonholing. As John





All images © Tim Clinch

## WHAT TIM DID THIS MONTH

► I chose the pictures to illustrate this month's column. One of them was taken in the central market in Lviv in Western Ukraine – just as they were laid out by the babushkas. The other shows chilli peppers placed carefully and styled by an award-winning professional photographer and pounced about with endlessly till his artistic temperament was satisfied with the results. Hmmm...Hard Working Babushkas-1, Pretentious Photographer-0 then!

► This month's photographer for your consideration is the oft-maligned Lord Snowdon. A master of his craft and one of the 20th century's great portraitists, but also a 'proper' photographer who could, and did, turn his hand to pretty much anything. I've always loved his work and met him once when a friend of mine was assisting him. All I can say is...you lot think I'm Mister Grumpy!

► Not QUITE there yet, but teetering towards what Snowdon thought about photography: *'I am very much against treating photographs with reverence. They should appear in a newspaper, and then be used for wrapping up the fish and chips.'*

said, the thing that fascinated him about being in Tokyo was the fact that there were simply so many people out and about on the streets. Coupled with the fact that the architecture there is almost exclusively modern, this meant that the people were being seen against universally bland, glass backgrounds and John simply stood on a street corner and shot people as they walked past without any distractions.

The pictures are brilliant, but does this make him a street photographer? No, of course not. As he said, when he's in Paris he shoots art nouveau doorways and Metro stations.

When he's in Istanbul he'll shoot market stalls and men selling pomegranates. And when he's in the Lake District, he'll shoot landscapes. He, like me, is a PHOTOGRAPHER!

I recently saw a photographer describing his work as 'mainly macros and candids'. What on earth is that about? I give up.

Personally, I'm bored senseless by photography as conceptual art – a mediocre snapshot masquerading as something deep

and meaningful. And I'm bored senseless by photographs that, as John put it, 'have to be explained to me before I know what they're about'...or the feeling that the photography involved in a project is merely a vehicle for being clever. I don't get it. And more to the point, I don't WANT to get it. I simply want good photography to be the point.

I think the only way not to lose one's passion for something these days is to be really, really

*Personally, I'm bored senseless by photography as conceptual art – a mediocre snapshot masquerading as something deep and meaningful.'*

# 60-SECOND EXPOSURE

All images © Donna Pinckley

## I took up photography because...

*I had a family friend who was always carrying a camera and taking pictures. I thought it looked so cool and I wanted to try it.*

## Tell us about your favourite photographic themes.

*I love taking portraits. The psychological connection between photographer and sitter can be a powerful one and it's something that I like to explore in my work. I start by chatting to my subjects and for this series I asked each sitter to hold something that was special to them.*

## Name one item that every photographer should own.

*I am from the Deep South, so I would say bottles of mosquito and chigger repellent! I try to carry it all year round and if it's not in my camera bag when I need it I am thoroughly miserable!*

## What's the biggest risk you have taken as a photographer?

*When I was in graduate school I was under the impression that I should be more experimental. In the first semester I tried shooting landscapes with infrared film, giving them a dreamlike quality. It was a risk. The photographs were strong in technique and composition, but they didn't move me. By the end of the semester I was ready to quit school. Luckily my mentor Mark Goodman helped me to realise that I was shooting the wrong subject – my real passion was for portraiture.*

## Do you have a photographic habit that you wish you could shake?

*I am always nervous when I approach someone and ask if I can take their picture. Sometimes I have to push myself to get past the shyness, but as soon as I start taking photographs the nervousness subsides.*

**Donna Pinckley** has spent more than 20 years creating portraits of children in their own environments. In order to succeed she uses insect repellent, tenacity and conversation. Edited by Tracy Hallett.



**MaryKate with Cat.**

## Who has been the greatest influence on your photography?

*I would have to say Diane Arbus. She had a way of capturing a subject's soul in her work.*

## Tell us about a photographic opportunity you have missed.

*I was working on a project in a Hispanic community when I was invited to shoot a gang initiation. I didn't go, and I later learned that a 12-year-old boy died that night after being kicked in the neck. I'm glad I didn't condone the activity by attending.*

## What has been your most embarrassing moment as a photographer?

*The first time I took two films to be processed (before I could do it myself) I discovered that I had loaded them incorrectly and they were blank.*

## What, in your opinion, is the greatest photographic invention of all time?

*UK-based photographer Morgan O'Donovan invented a film insert called MOD54. It fits into a Paterson 3 Reel Tank and allows you to develop six sheets of 4x5in*

*film at once. A few years ago I started using a large format camera and I have found this product invaluable.*

## Which characteristics do you need to become a photographer?

*You need to be tenacious. It's hard to make a living as a photographer and now that most people have access to a digital camera many of them think they are artists.*

## What would you say to your younger self?

*Stay true to yourself and don't give up.*



**Joey as sharkman.**



**Simone with Rabbit.**

**What is your dream project?**

*Any project that I could devote 100% of my time to would be a dream, but unfortunately that hasn't happened yet!*

**What single thing would improve your photography?**

*Shooting more film would have a positive impact on my work – the more you shoot the better you get.*

**Tell us one thing that most people don't know about you.**

*In 1984 I worked as a staff photographer for the New Orleans World's Fair. I photographed*

*everyone from Civil Rights activist Coretta Scott King to musician Julio Iglesias. It was a wonderful experience.*

**Tell us your favourite quote.**

*In a portrait, you always leave part of yourself behind – Mary Ellen Mark.*

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B+W



## PROFILE

A native of Louisiana, USA, Donna Pinckley has taken part in more than 150 solo/juried shows and her work appears in several public collections. In 2011 she won Gold, Silver and an Honorable Mention at the prestigious PX3 Prix de la Photographie in Paris, France. She is currently associate professor at the University of Central Arkansas in Conway, Arkansas.

► To see more of Donna's work visit [donnapinckley.com](http://donnapinckley.com).

Left **Sara with skateboard.**

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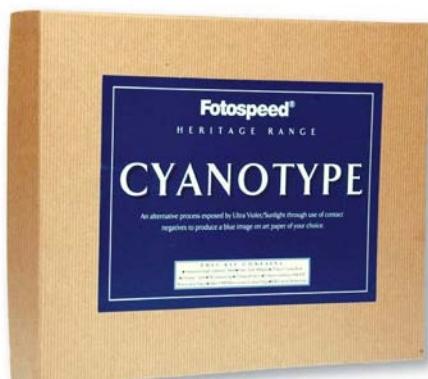
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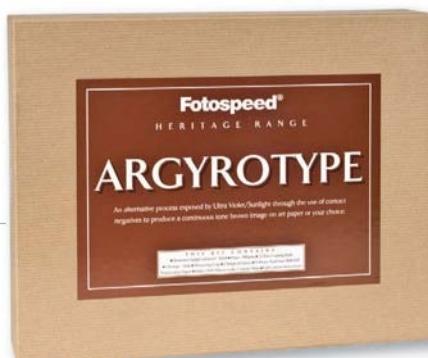
Made for adventurous photographers, the TG-4 is shockproof to 2.1m, freezeproof to -10°C and waterproof to 15m. It has a 16Mp sensor and is available in black or red.

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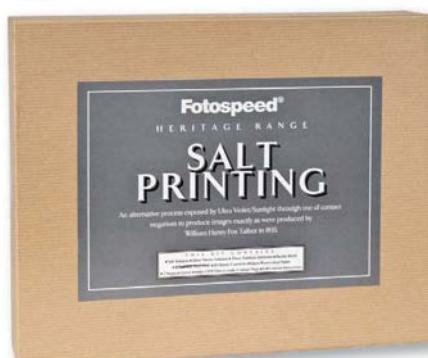
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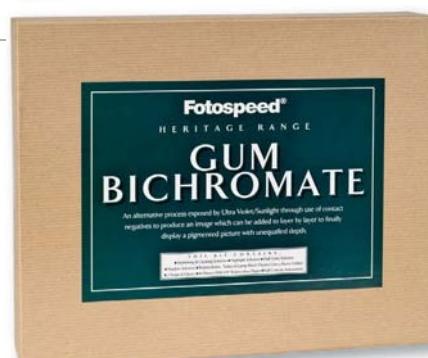
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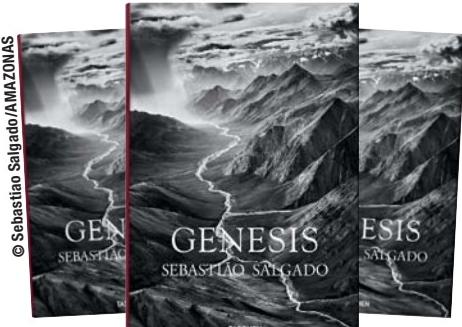
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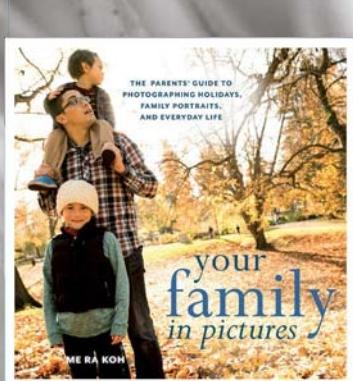


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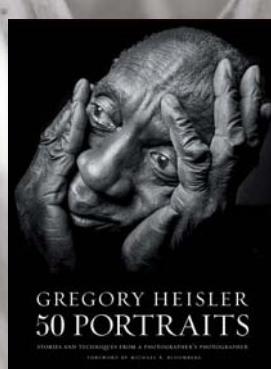


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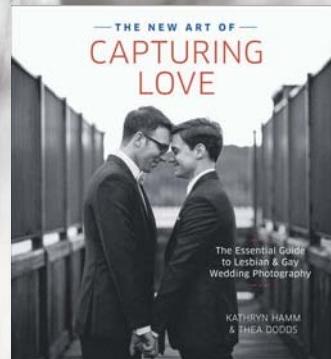
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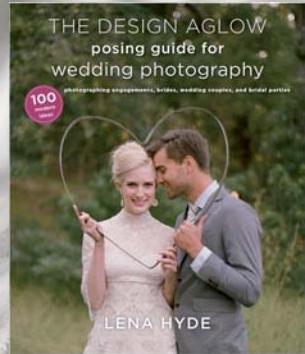
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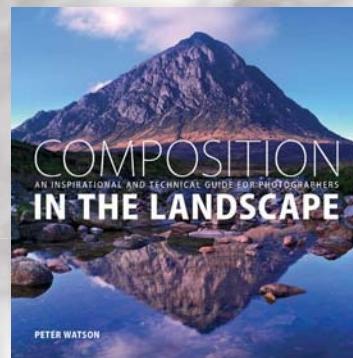
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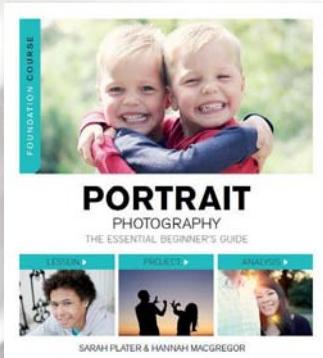
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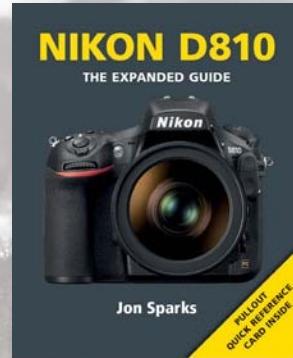
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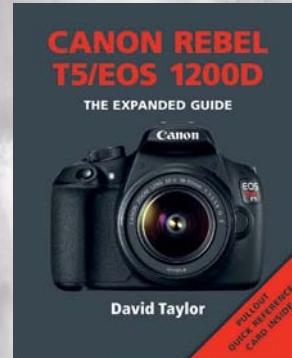
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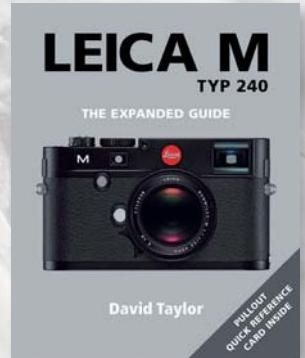
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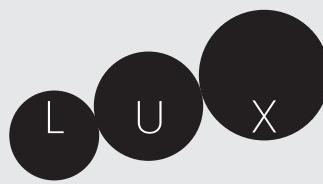
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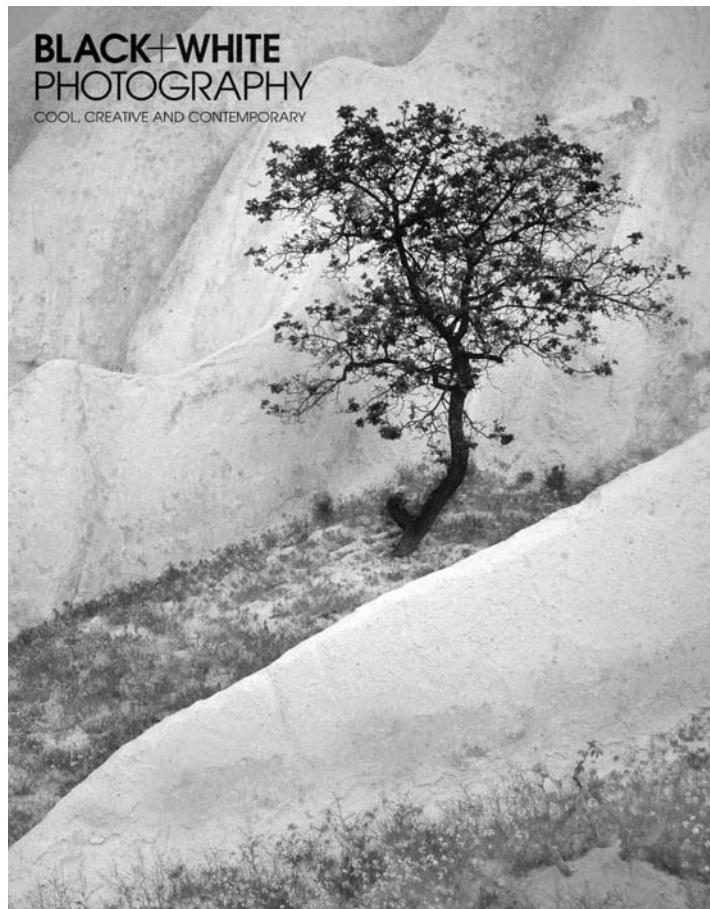
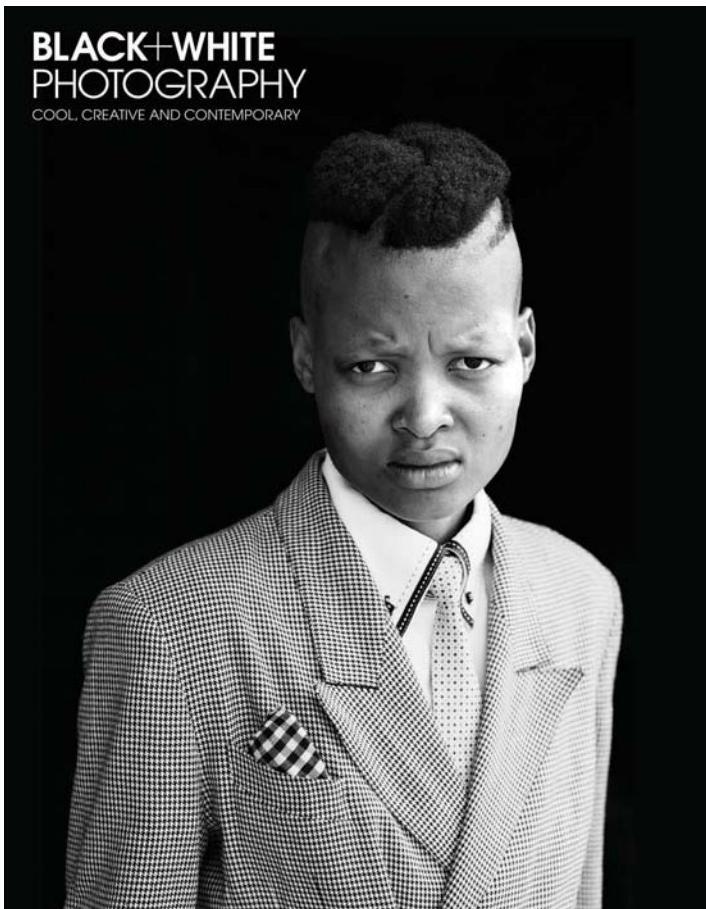
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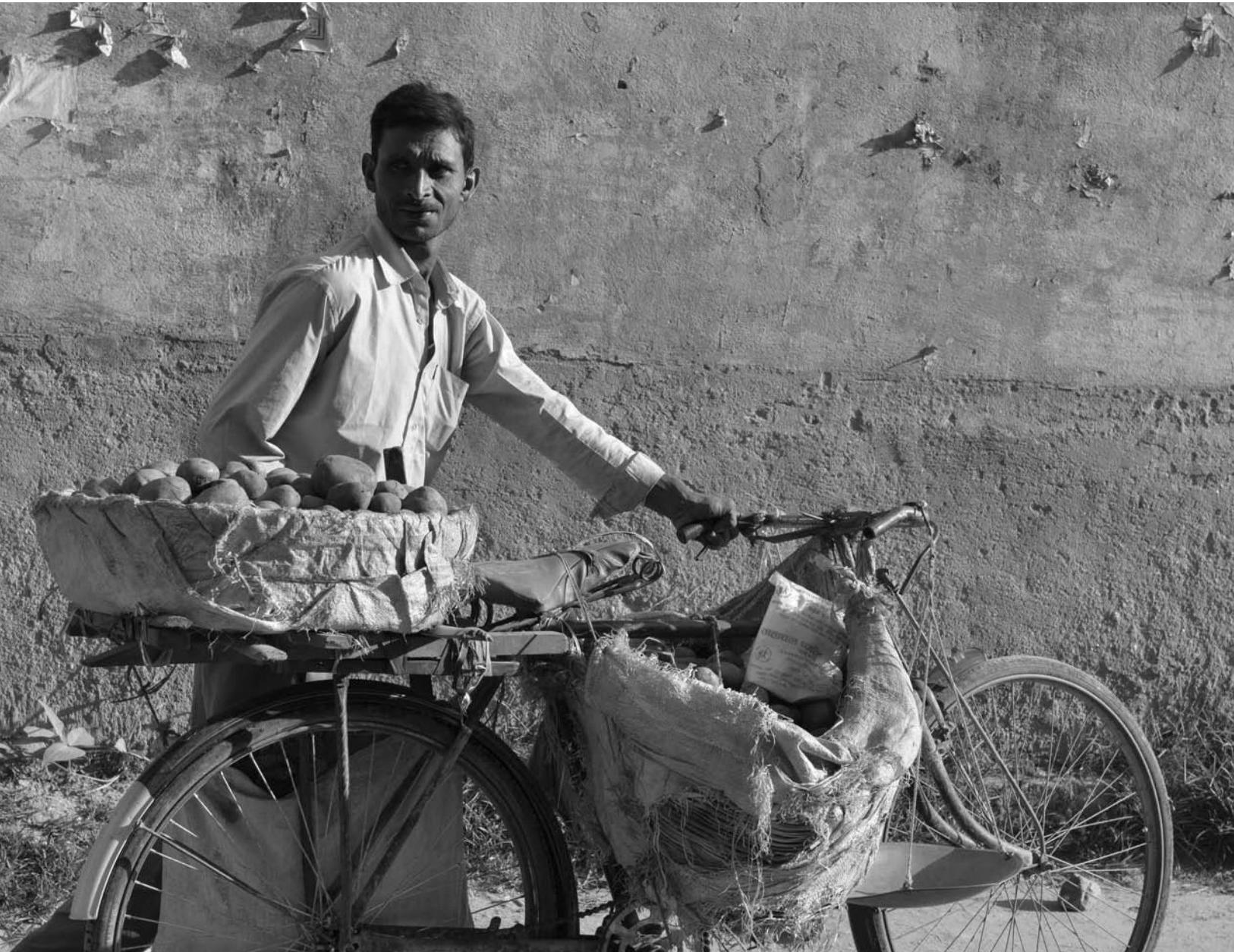
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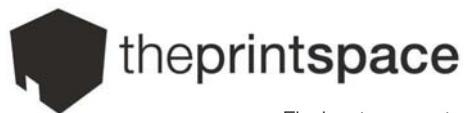
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